QULIANGNANEK LITNAUWILITA - LET'S TEACH THROUGH STORIES

A

PROJECT

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Qulianguanek Litnauwilita (Let's Teach From Stories)

Context of the Project

Language Status

The Alutiiq language is spoken by the indigenous people of much of the Gulf of Alaska. On Kodiak Island and the Alaska Peninsula, indigenous people speak the Koniag Dialect, and Alutiiq people living in the Kenai Peninsula and the Prince William Sound speak the Chugach Dialect (Leer, 1979). Alutiiq people are also known as *Sugpiat,* which means *real people*. This term was originally used to self-identify as an Alutiiq person (Leer, 1979).

I am a learner and teacher of the Koniag dialect of Alutiiq, as my family and my teachers are from Kodiak Island. The Koniag Alutiiq dialect is currently spoken by approximately 30 fluent speakers. Based on the American Council on the Teaching of Foreign Languages (ACTFL) speaking standards, there are about 12 intermediate to advanced learner-speakers including myself, who are also teachers of the language in many settings (Counceller, Personal Communication). There are two sub-dialects or styles of the Koniag dialect. The villages on the northern side of the island speak the northern style and the southern side of the island speaks the southern style. The style difference is small, but significant to the Elders. Our community has been working to revitalize the language for at least 40 years, and due to many people's consistent and determined work, our community has produced language learning and teaching materials for beginners, especially materials geared toward preschool and primary grades. As more learners achieve the intermediate level proficiency in Alutiiq, there is great need for students to study the language in a highly contextualized way that focuses on communicative goals. We also need more interesting, age-appropriate materials and lessons for adolescents and adults.

The Alutiiq traditional stories, *unigkuat*, are also highly endangered. Drabek explains, traditional stories "…were told to entertain and to teach, as a way of spending time together. Storytelling has served as an educational process for millennia" (2012, p. 24). At this time, in the Kodiak Alutiiq community, there are only a couple of Elders who know the traditional stories and very few children are familiar with the stories of our people. Few adults know the traditional stories and youth are not hearing and learning from them. While Alutiiq storytelling no longer takes place informally in the home or community, stories have been told to youth at culture camps and other enrichment activities in recent years.

Alutiiq language was not a written language until University of Alaska Fairbanks linguist Jeff Leer helped our community design a writing system (Leer, 1979). Our language was traditionally represented with pictographs and a sign language consisting of symbols that told stories (Counceller & Leer, 2012). These characters did not represent sounds of an alphabet, but events and other information that was required to tell the story or share a message. The characters could also represent spiritual presence, legends and specific locations. Our language was orally passed down, and that is still the focus in our teaching today. Although the Alutiiq people have used pictographs, petroglyphs and sign language in the past, we are focusing on oral proficiency because we are creating a new generation of Alutiiq speakers.

As discussed by Alisha Drabek in her dissertation, between 1819 and 1866, toward the end of Russian rule in Alaska, schooling for Alutiiq children was bilingual, and many families were multilingual (2012). When the United States government purchased Alaska and started to force assimilation on the Native people, the schooling for Alutiiq children changed to English-only policies. Many of the Elders who contribute to our language revitalization movement today were part of the boarding school era and English-only schooling and were forced to not speak

their language in school or suffer consequences. One of our Elders remembers having to write "I will not speak Alutiiq" on the chalkboard many days after school, but she also remembers telling her teacher that she could not make her stop speaking Alutiiq. If it were not for examples like this of linguistic survivance, the Elders who teach us would have forgotten their language long ago. Linguistic survivance is any act that is contrary to dominant culture that re-affirms the language of an individual or group (Vizenor, 2008). Linguistic survivance represents the survival and resistance that the community expressed in an effort to express self-determination and the right to their ancestral language.

The generation of adults that were punished for speaking their language did not teach Alutiiq to their children. All of the Elders we have who are speakers had to fight to maintain their language. They hid under tables to listen to it spoken~~,~~; they abandoned the school idea entirely before learning to write, etc. These are some of the last people on the planet who spoke Alutiiq when they were little children.

The Alutiiq Language revitalization movement started in the 1970s, after the passing of the Alaska Native Claims Settlement Act (ANCSA). During the 1970s the local regional non-profit began and several tribes were established, followed by the founding of the Alutiiq Heritage Foundation, the Alutiiq Museum and Archeological Repository in the 1990s. In the 1970s people started to take back their language and have pride in it again. In the 1990s, Florence Pestrikoff and Philomena Kenecht piloted a class for high school and college students. In the 2000s, learners from the master apprentice program at the Alutiiq Museum started teaching mini lessons on video teleconference to rural school children. In 2010, the Native Village of Afognak was awarded an Administration for Native Americans grant that focused on teacher mentorship and lesson plan development. Over the years many organizations have had a part in the revitalization

of the language in some way, by managing grants that supported language teaching and publications with Alutiiq words, sponsoring classes, etc.

In 2012, after looking for a new language learning technique, we invited Evan Gardner, the founder of the teaching model Where Are Your Keys (WAYK) to Kodiak for a workshop. Where Are Your Keys is a model for language teaching that prioritizes training teachers and moving students out of the novice level of proficiency as quickly as possible by always incorporating full sentences and focusing on language necessary for communication (Counceller & Leer, 2012). This model gets students speaking right away and incorporates the use of gestures for each word or part of a word with meaning, and community building. The incorporation of WAYK into our community lead to rapid growth in proficiency in learners.

Many of the learners who had been involved in the movement for years made large jumps in proficiency levels during this short period of intense language learning. This was assisted by the Native Village of Afognak's Administration of Native Americans Teacher Mentorship grant, which was able to pay learners and Elders for their time together learning and teaching the language and developing lesson plans for preschool to adult learners, or writing books and songs. The Kodiak College also played a major role, with its large five-year grant which established an Alutiiq Studies Department on the Kodiak campus. Dr. April Counceller developed an Alutiiq Language Occupational Endorsement Certificate (OEC), and created and advocated for the classes associated with the OEC and the rest of the Alutiiq Studies Department. After the many years that our community has worked on language revitalization, the Kodiak Alutiiq Language now has 12 intermediate to advanced learner-speakers. These categories have been adapted from American Council on the Teaching of Foreign Languages (ACTFL) training material to fit the

Alutiiq context. This success is the result of endless hours, education, language planning and research, and this is just a beginning.

Educational Environment

The City of Kodiak is the regional hub of Kodiak Island in the Gulf of Alaska. According to the US Census, the Kodiak Island Borough had a total population of 13,492, which includes the City of Kodiak, the large United States Coast Guard Base, and its six small coastal villages: Akhiok, Old Harbor, Port Lions, Ouzinkie, Larsen Bay and Karluk. The populations in each of the villages range from about 40 to 220 people, and each site has a predominantly native population (U.S. Census, 2010). Kodiak is home to a large coast guard base, and a large immigrant population of Asians (20.3%) and Hispanic descent (8.4%)(U.S. Census, 2010). Kodiak Island has ten federally recognized tribes serving roughly 2,500 native Alaskans.

The Kodiak Island Borough School District (KIBSD) serves all communities on the island. Kodiak High School is the largest educational institution in the borough serving 725 students enrolled in the 2014-15 school year, 15% of which are Alaska Native, 35% Asian Pacific Islander, and 9% Hispanic (unpublished KIBSD document). The School uses Marzano's Four-point scale for grading purposes.

Alutiiq Language is taught at the Kodiak High School (KHS) since the spring semester of 2011. I started working at the high school as a class aide for Alisha Drabek, who had more experience with the Alutiiq language and a Type M Certificate, a State of Alaska teaching certificate given to people qualified to teach limited subjects. As I grew more comfortable in the classroom and in the language, I took on more of a leadership role. I am now lead teacher with a Type M Certification with Michael Bach as my co-teacher. In 2014-15, we had a class of 20

students, half in Alutiiq I and half in Alutiiq II. The Alutiiq class is an optional class open to any student in 9-12th grade. The credit counts as an elective and goes on their transcript as Alutiiq Language I or Alutiiq Language II. The only other world language offered at KHS is Spanish. The KHS class is now a dual credit class, meaning those students who want to attain college credit for taking the high school class may sign up to do so with the college. The college offers this option to students who successfully complete a year-long course of Alutiiq at the high school. Students can earn college credit for the same KHS course by paying college fees. The students can earn 4 credits on their college transcript by enrolling in the dual credit course. This helps students thinking about college because they can earn college credit for the class.

Alaska made English the official language of the state in 1998, later amending the Official Language Act in 2014 to add twenty indigenous languages, including Alutiiq, to be co-official languages of the state. The KIBSD has been supportive of Alutiiq being considered a world language since 2010, when the school board adopted the world language curriculum. As the teacher of the KHS class, I have heard parents and students express concern about the colleges they apply to not accepting their Alutiiq credit. Some students feel that they should take Spanish instead of Alutiiq because they worry that the college they want to go to will not recognize Alutiiq as a world language. The Alutiiq Studies Program offered at Kodiak College, as part of University of Alaska, has helped extinguish this fear. In addition to the class being offered at KHS for dual credit, most higher education institutions will accept Alutiiq 1 transfer credits, which adds an element of legitimacy to the language class.

The Native Language Education Act (NALA) was established in 1990 to create native language curriculum advisory boards, require teachers of native languages to be certified under state law, encourage states to include indigenous languages in their curriculum at all levels, and

offer the same academic credit for native languages as they would for a foreign language. This federal statute supports the awarding of academic credit of Alutiiq Language similar to that of other languages (Public Law 101-147). For the Alutiiq language, NALA is a way to get in the door in our district and meet the state standards for world language even in an elementary school. As Marlow (2004) points out, this is a federal statute, although it has little or no authority, carries no punishment for failure, nor is any funding provided. School districts may establish a language advisory board, but there is no requirement regarding who makes up the language board, no reporting required, and no funding required. Our state and school district has adopted the idea that indigenous languages do qualify as a world language, and the State of Alaska has developed the Limited Teacher Certification to ensure that Native language and culture teachers are certified.

Alaska State Statute (AS 14.20.022) Limited Teacher Certification (1992) has become useful to teachers in the Alutiiq language revitalization movement. The Type M Certification is available to community members in the areas of Alaska Native language or culture, military science, and vocational study. The applicant must get district support and demonstrate competency in the subject area (State of Alaska Dept. of Education and Early Development). School districts govern the certification's restrictions within the state, meaning they can decide whether to require a certified teacher to be present when the Type M teacher is giving instruction. Alisha Drabek was the first to become Type M Certified in Alaska Native Language and Culture at KIBSD. Alisha Drabek became the teacher of the KHS class with me as her aid. I started teaching the class as primary teacher, and got my Type M Certification in 2013 and became lead teacher of the KHS class with a colleague and friend as a co-teacher. KIBSD has

given us teacher autonomy and reasonable pay for the workload. We are trusted to teach the Alutiiq language to the world language standards adopted by our district.

Financial support for our program has been provided by KIBSD through grants and by Indian Education, Title VII funding 2011-2015. The district has been supporting native education via the development of Alutiiq Language curriculum, online materials development, and the Alutiiq language teacher contracts for three years. This year, when all previously awarded grant funding was expended; the program costs for the instructor were absorbed into the district's general fund.

In order for a class to be maintained in the KHS budget and course schedule, 15 students must sign up for the class. Alutiiq 1 usually has about twelve students enroll at the beginning of the year. Over the years, we have determined that the best way to get around this is to have Alutiiq 1 and Alutiiq 2 students sign up for the same class during the same period so that we can host a class. If we separated them, there would not be enough students to justify hosting either of the Alutiiq classes. The consequence is that we need to have two teachers in the classroom because we are teaching two classes.

The Author

I was born in Kodiak, and raised back and forth between Clarkston, Washington and Kodiak. When I was in the eighth grade, my family moved home to Kodiak, where I completed high school. I went on to get my bachelor's degree from the University of Denver with a major in Sociology and a minor in Spanish.

My native ancestry comes from my mother's side of the family. While my mother's family is native, and we spent a lot of time around them when I was young, we did not hear Alutiiq spoken. My great grandmother, the matriarch of the family, no longer spoke Alutiiq. She

had been a speaker prior to being left at the Baptist Orphanage on Woody Island, just offshore of Kodiak Island, at age five. The English-only policy at the orphanage caused my great grandmother and her siblings to lose their ancestral language and the language of their family of origin.

That is how the Alutiiq language ceased in my family until now. I am learning the language from the Elders in Kodiak who are willing to teach me. The other learners of the language are some of my best friends and teachers. While my great grandmother's family is from Old Harbor, on the south end of the Island, I do not discriminate between learning the Northern or Southern sub-dialect or style. I want to be fluent in the Koniag Dialect regardless of style. With so few Alutiiq speakers, I choose to focus on learning as much as I can from the Elders I have available to me.

I started learning Alutiiq in 2010 when I returned home to Kodiak after graduating from college. My first encounter was at Dig Afognak, a summer culture camp run by The Native Village of Afognak (NVA). During camp I was invited to the Alutiiq Language Club, where community members gather with fluent Elders to practice the language. Later that fall, Alisha Drabek invited me to her house to practice with her and learn lessons from her. Since then she has mentored me not only as a learner of Alutiiq but also in my personal and professional life.

Michael Bach is my co-teacher in the KHS class, and an Alutiiq language learner-teacher. Together, we have the ability to teach the class at different levels by separating the groups when necessary and by requiring the more proficient students to do more challenging work. In my own language learning, I still use the Where Are Your Keys techniques. I have not had as much success integrating the WAYK model into the classroom because the model is focused on community lead language learning for people who have the drive to learn languages. The high

school setting is not a place where I have seen students maintain the drive to learn. My high school students usually get wrapped up in the dreary monotony of high school after about a month after school starts. A few maintain it throughout the year, and those are the ones that seek out language learning opportunities outside of the school environment.

Our class focuses on conversational ability with some elements of writing and reading. The goal of the high school class is to inspire youth to become Alutiiq language teachers in their families, circles of friends, and on their social media networks. The class had initial success when three of the original class were members of the Kodiak Alutiiq Dance group, who took the language they were learning and applied it to the songs they knew, and made new songs. There are a few high school age students presently who do teach Alutiiq at camps and in schools, and aspire to have an Alutiiq culture and language teaching career eventually.

In addition to the KHS class, I currently work for the Sun'aq Tribe of Kodiak as the Alutiiq Heritage Educator, where I will develop cultural classes and programs for the tribe.

Learning my ancestral language has changed my life. Elders and other community leaders have taught me invaluable lessons about life and being a native woman. Their teachings brought me closer to the woman I have always wanted to become. Teaching and learning Alutiiq is one of my favorite things to do. Not only is it challenging and fun; I have developed strong relationships with learners and Elders that I would not trade for anything.

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Literature Review

Introduction

As the primary teacher for the Alutiiq Language classes at Kodiak High School, I joined the Alaska Native Education Computer Assisted Language Learning Program at the University of Alaska Fairbanks, looking to become a better language teacher who could teach language and culture in an engaging way. The Kodiak High School Alutiiq Language class, which serves 15-25 students between 9th and 12th grade, is made up of novice Alutiiq speakers, according to the American Council on the Teaching of Foreign Language proficiency scale. The class is offered as a yearlong course, which meets for four hours per week, with the option of dual credit through the Kodiak College.

One of my biggest hurdles as a young teacher of my ancestral language has been to engage students with the material long enough to get them comfortable with the language. Instead, I overload the course with language material I want to teach and run out of time to cover it all in-depth. The students are not able to take it all in and I can hardly make time to cover the Alutiiq values, tools and art, history, spirituality, and stories that the students would so much benefit from learning.

When I read about the reliance on stories through the PACE Model, described below, to provide context for the language lessons, I felt like I had found the missing component from my teaching practice. Through stories, the class can learn a lot of vocabulary, past tense endings, and even some chunks of language, but we would also have to talk about the cultural values embedded in Alutiiq stories, the oral tradition of storytelling, and why we do not hear our stories anymore. The lessons in the unit *Qulianguanek Litnauwilita* (Let's Teach From Stories) are

based on the PACE Model for teaching language through storytelling. The phases of the PACE Model are presentation, attention, co-construction, and extension (Adair-Hauck & Donato, 2002). Teaching through the chosen story this year challenged students at all levels because storytelling is a rather advanced skill in the Alutiiq language. The PACE model provided me with the right mix of language and cultural exploration for my students, with the potential of also having in-depth, meaningful language lessons where the students take responsibility for their learning.

The work described below has three main goals:

1. Engage students in Alutiiq language learning activities in a highly contextualized manner with a communicative focus geared toward adolescent to adult learners;
2. Integrate traditional knowledge and beliefs into the language-teaching classroom through the use of Alutiiq stories as a medium of language instruction;
3. Familiarize students with traditional Alutiiq storytelling and its relation to Alutiiq values and education.

Below I outline the PACE Model as well as the theoretical framework that supports and legitimizes the use of the PACE Model to meet these goals.

Theoretical Framework

The New London Group is a group of scholars concerned about the stagnant conception of literacy holds sway in educational institutions, where the primary measurement of literacy involves reading and writing in sanctioned forms of standard academic English. Multiliteracies is the idea of being literate in a variety of ways. A person can make meaning from aural, gestural, visual, tactile, kinesthetic, and spatial stimuli. These types of input are called modes, and to use

many modes to teach is to teach with multimodalities. Multiliteracies include the ability to learn and communicate through multimodalities; it also incorporates multilingual aspects. One of the main premises of multiliteracies is the notion that western literacy consists of learning language as it is defined by dominant group (New London Group, 1996). School systems have trained people through traditional literacy to be successful at following directions and working in an authoritarian environment. In contrast, I want to facilitate a way of teaching that involves students' cognitive abilities to problem solve, create and test hypotheses, and integrate new knowledge with their own experiences and personal background.

The New London Group argues that meaning making is a cycle involving available designs, designing, and the redesigned. Available designs refer to existing forms of meaning, such as objects, text, songs, sounds, stories, blogs, gestures, body language, speech, or videos that can be assigned meaning. Designing is the internal work a person does when people collaboratively meaning of an available design. It is the way you appropriate or make sense of the available design. The individual transforms the available designs into the redesigned. The redesigned then becomes the available design for other learners. Through this process, the individual and community tie their identity to the redesign, taking ownership of the material. The process of finding and preparing a story for this unit incorporated the design process and was multimodal and multilingual.

My project has been to create a unit of lessons based on a short traditional Alutiiq story, using this story to teach language, cultural themes, and traditional values. Traditional stories are near extinction in our community, so I chose a story that our Elders do not tell anymore. The stories published by ethnographers in the 1800s and 1900s are being reclaimed by Alutiiq

people. I have had the pleasure of working closely with Dr. Alisha Drabek, an Alutiiq language learner, teacher, community leader, and scholar, who wrote her dissertation on the process of reclaiming Alutiiq stories for the education of Alutiiq people. She researched ethnographers who recorded traditional stories, recounted ceremonies, or wrote down Alutiiq songs. In her research, she addresses ethnographers' potential influences on the stories, how to incorporate the oral tradition of Alutiiq storytelling into the contemporary classroom, and other relevant topics that reclaim the stories not only as our stories, but as valuable sources of education and knowledge.

The story used for this unit was recorded by Frank Golder in the early 1900s and published in 1903. According to Dr. Drabek's (2012) research, Golder, who was born in Russia and raised in America, wanted to experience a "wilderness adventure" in Alaska (p. 69). He came to Alaska as the sole schoolteacher in the Unangan village of Unga for three years. There, Golder reports that he heard Alutiiq stories from a man from Kodiak Island. Golder was not an Alutiiq speaker; it is also important to recognize that while the story is written in English, the stories were told in Russian and later translated and written in English from memory. As one of the few literate community members, Golder was asked to do many favors, including reading and writing official documents and letters. He may have asked native people to tell him stories in exchange for these services. Drabek (2012) verified that Kodiak family ties are present for the storytellers from whom Golder learned stories.

Now that you have some background knowledge, we can apply the design process. The very first available design provided to Golder was an oral story told in Russian by a native person. We are not sure how proficient their Russian was, or whether the storyteller had told the story to specifically interest Golder, as opposed to telling another native person. In addition to

translating the story from memory into English, Golder's redesign most likely embellished and altered the story because of his writing style and the fact that he had to translate the story from memory. He may not have included key cultural concepts, rituals, and story themes due to his cultural orientation and audience- the American public. The monomodal redesigned version is all that we have available to us now, in the published version of the story, 'Grouse Girl'. Golder's process was multilingual with the original version in Russian and the finished product in English. The process was also multimodal because he heard an oral story, possibly with gestures, intonation and other modes, and later wrote the story himself.

Having Golder's single-mode redesign as our available design, we further adapted it for translating and abridged it into a five-minute oral story. Drabek and I redesigned the story by reducing its length and then took it to the Elders for further redesign into the Alutiiq language. Our design process was multilingual, translating English to Alutiiq, and also incorporated visual, tactile, gestural, and aural modes. The final version in Alutiiq is the redesigned version, now titled "Qateryuk" (meaning "ptarmigan" in Alutiiq), and it was made available to my students during the spring of 2015. Not only was this story redesigned, it was delivered to the students multimodally, since I used oral language with gestures, illustrations, intonation, and props to convey the meaning. This process of transforming the story was multimodal and multilingual.

The story will be made available to the public, including teachers and students, adding to the collection of authentic materials available in the Alutiiq language and to the collection of traditional stories. This is a clear example of traditional knowledge being redefined and increasing its value to indigenous people. The process of translating the story from Golder's words to the words of our Elders demonstrates how empowering the design process can be. We

validated the oral tradition, the Alutiiq language, the Elders' knowledge, and our community's values through the reclaiming of our story.

The PACE model is structured around what Alex Gilmore (2007) would define as authentic language, meaning language that is used to convey a message to an audience.

The PACE Model can be used with any authentic material such as songs, videos and other media. It is vital to our culture that we continue to add authentic materials to our collection. Available authentic materials for the Alutiiq language include songs, recordings that learners and researchers have made of conversations, and children's books. These resources can be found at the Alutiiq Museum and Archeological Repository, University of Alaska Fairbanks Alaska Native Language Archive, and the Native Village of Afognak's recently published picture books.

Activities that include authentic language expose students to useful communicative language. "For students to learn how to manage conversation effectively in the target language, they need to have realistic models of proficient users doing the same" (Gilmore, 2007, p. 101). In other words, students need examples of and practice with language used in real conversations and situations. The more we use authentic materials, the farther we are from worksheets for conjugating verbs and translating decontextualized sentences.

There are a small number of available authentic materials that we can use in the classroom. Alutiiq language is spoken by few people and is not heard on the radio or TV in a communicative format. The existing resources are also either at an advanced level of fluency or at the novice level, while lacking in the high novice to intermediate levels. Novice, intermediate, advanced and superior are levels of fluency determined and measured by the American Council on the Teaching of Foreign Languages (ACTFL) (American Council on the Teaching of Foreign

Languages, 2012). According to ACTFL, a novice speaker can list words and knows many memorized phrases but is not very conversational, while an intermediate speaker is capable of asking and answering questions and is comfortable speaking in full sentences to short paragraphs. Storytelling is a skill of the advanced range of fluency, and superior speakers are those who can engage in hypothetical discussions, debates, and share philosophical thoughts.

Integration of authentic materials not only provides a resource for language proficiency development, but it can also increase learner interest. Adair-Hauck and Donato (2002) claim that a low relevance topic creates a low motivation situation, whereas context rich content increases interest and motivation. I have found this to be true in my teaching context, both with adults and the youth with whom I primarily work. In the high school class, my co-teacher and I have tried incorporating children's books and songs, extensive practice with family terms, and units on land and weather, but these activities do not peak the students' interest. The teenage students grumble and show minimal motivation and engagement in the activities associated with the materials. However, when we integrate materials into the classroom that do get them excited, even on the same topic we covered before with low motivation, their engagement and productivity increases. Another example of increased motivation as a result of context is through increased engagement in the last couple of years by incorporating more pop culture. I find that the students get bored talking about their families before they are confident with the language they need to do that well. To solve this issue, I found famous family trees online or we drew famous family trees, including The Simpsons, the Kardashians, and the family from Full House.

In the PACE Unit, the story is an interesting and engaging topic for the students because the Alutiiq stories are not well known. The students are hearing these stories for the first time

and in their second language. They are curious about the stories and willing to discover the language to better understand the story. The story intrigues the students because they do not often hear full stories told in Alutiiq. Aside from the family unit, where learners and Elders talk for a few minutes each about their families, this may be one of their first experiences with longer discourse authentic language, delivered at their level and speed and with scaffolding. This longer discourse piece is a significant addition to the teaching materials, as the story includes hunting scenes, daily routines, and description of love, marriage, and death.

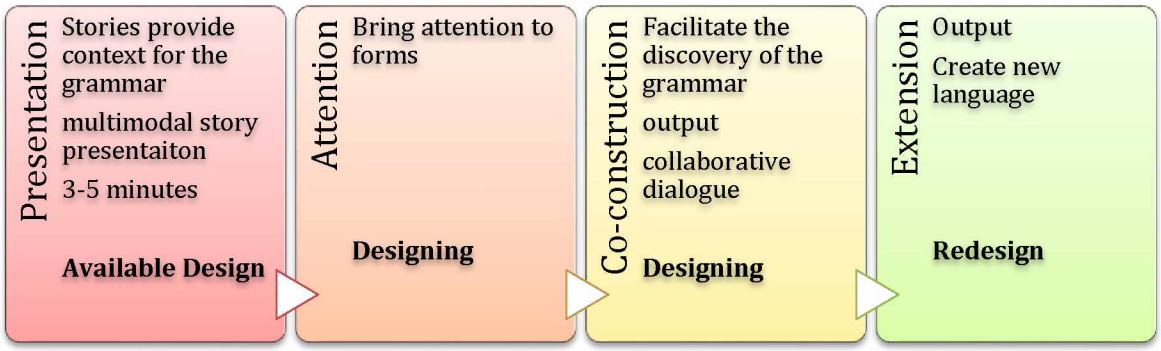

Fig.1 PACE Model diagram

PACE Model

The PACE Model is a language teaching strategy that focuses on contextualized, authentic language instruction by way of storytelling (Adair-Hauck & Donato, 2002). Language lessons are developed around a story to increase interest and add context to the lessons. To reiterate, PACE stands for the four phases of the model: presentation, attention, co-construction, and extension. In the PACE model, the Presentation phase is where the instructor reveals the available design multimodally to the students, by engaging their background knowledge in the process. The Attention and Co-Construction phases are where the student engages in the

designing stage by working out the meaning and application of the available design. The Extension phase is where the student creates the redesigned in the form of another project or product. This three-step design process is cyclical, as the student's redesign can now be someone else's available design. Figure 1 illustrates how each of these phases feeds into the next, and where the theories explained below fit into the process of language learning in the model.

Pre-storytelling Activities

I found it necessary to incorporate many pre-storytelling lessons, and have included a separate section here to accommodate my discussion of those lessons. The students needed to be prepared to hear the story and make meaning of it. Before I performed the story, I facilitated activities in English to bring up students' background knowledge on the topic, introduced them to vocabulary, and got them thinking about the story themes. These activities took a number of forms: vocabulary pretests, discussions with our Elders, and reading and brainstorming about the topic. I wanted them to understand why Alutiiq people had stories about animals transforming into a human and that these stories were not just for entertainment, but taught the world view, expectations of the community, social roles, and the difference between right and wrong.

Part of the importance of pre-storytelling activities is to bring up students' background knowledge. Everyone has funds of knowledge, but not everyone is invited to bring theirs into the classroom. I wanted to get the students thinking about what they know about the native community, the Kodiak Island landscape, and their own experiences. Each person comes in with funds of knowledge that they relate to the available design as part of the design process. Moll et. al. (1992) uses the terms funds of knowledge, "... to refer to these historically accumulated and culturally developed bodies of knowledge and skills essential for household or individual

functioning and well-being." (p.133). The funds of knowledge are also a form of available design.

Inviting Elders into the classroom is a great way to start a discussion about cultural topics. Elders are essential to the class's connection with the language and culture, as students get to experience the ideas expressed in class about our cultural values. Without the Elders, the instructor would have to create lessons about the beliefs of the Elders and provide the background knowledge. The Elders have a more intriguing way of explaining that information than a teacher would. Having guests in to show their skills and knowledge can expose youth to native ways of learning, as well as indigenous knowledge.

In our class, we bring in Elders to share language and their experiences growing up in the villages 50-70 years ago. They share stories, beliefs, experiences, and their expertise of the language and culture of the Alutiiq People. They are able to develop relationships with the youth as well as educate them. Building these relationships is essential as we are re-establishing the Elder's role in the community, as role model, teacher, and storyteller. We are also connecting the small group of youth learning the Alutiiq language to an even smaller group of Alutiiq Elders. Funds of knowledge bring us back to the human connection that our language needs in order to be sustained. Both multiliteracies and funds of knowledge encourage us to question and challenge the existing power structure. In this context, we are validating the indigenous knowledge and the traditions of our ancestors as well as the knowledge, experience, and respect we have for our Elders.

The lesson called 'Introduction to Storytelling' can provide an in-depth example of how we used funds of knowledge in the classroom. In this lesson, I invited the local Elders to come to

the class and talk with the students about storytelling and what the Elders call "old beliefs." The Elders came and sat down and were offered tea by the students. This incorporates funds of knowledge as well, since in the native community, youth are expected to care for the Elders. We bring the community expectations to the classroom so that the students can carry out their roles in the language wherever they are. After the Elders settled into the classroom and we did our introductions, I asked the students and Elders to consider the question (in English), "Why do we have schools?" We did this in a Think-Pair-Share format. The Think-Pair-Share process starts with students silently reflecting on the question or prompt, jotting down notes on scratch paper or a notecard to later share with a partner. After a couple minutes, students turn to their nearest neighbor and share ideas for a few minutes. After they share with each other, I like to ask for a volunteer scribe to write a collective list of ideas on the board. The student and a partner facilitator can call on students with ideas to add to the board. In this specific activity, the class had great responses including, "knowledge is power," "discipline," "social skills," "learn responsibility," "to not be ignorant," "to learn," "to gain new experiences." I then asked them to repeat the Think-Pair-Share process with the question, "There was a time when communities were smaller and the kids did not go to school, but still learned the skills and knowledge necessary to be successful in their communities. How did native communities achieve those goals without schools?" The students and Elders had amazing answers to this question. Figure 2 shows the white board with the answers to the question asked above.

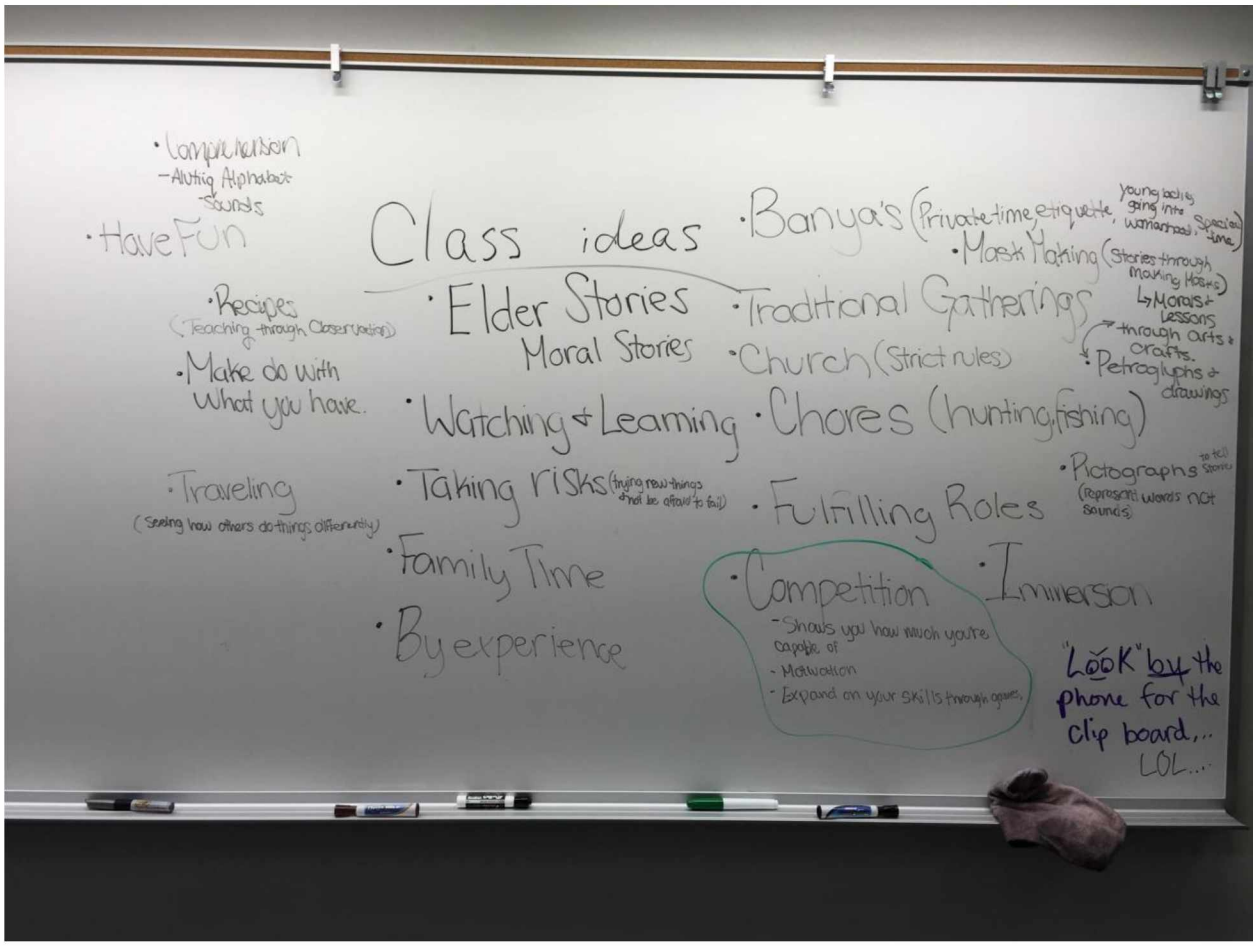

Fig. 2 brainstorm board of Introduction to Storytelling lesson plan.

The discussion that we had after they shared their ideas with the group proved to me that students and Elders felt that the stories and the native way of educating our communities before contact was both valid and vital. The process of discovery was enlightening for me as well as the rest of the participants as the students and Elders came up with a long list of ways that people pass on knowledge. The process and discussion validated that the current educational system is only one way of gaining knowledge and that the rest of our community's knowledge can be learned in other ways, including listening to our Elders, who often did not complete much American schooling. The funds of knowledge that each student brings with them to this

discussion becomes apparent in the wide array of educational activities and experiences that are written on the board as a result of their brainstorm. These ideas came from the youth in the classroom. They did not access Google or do any research to answers these questions. Their answers came from the experiences and exposure in their lives, their funds of knowledge. When we were done adding things to the board, we chose some of the items listed to discuss how one learns in the environments listed, what skills, social expectations, roles, and responsibilities people would learn there, and why it was important to learn those things.

In the New London Group (NLG) (1996), the authors discuss this idea of funds of knowledge as well, stating, "Human knowledge is initially developed as part and parcel of collaborative interactions with others of diverse skills, backgrounds, and perspectives joined together in a particular epistemic community, that is a community of learners engaged in common practices centered around a specific (historically and socially constituted) domain of knowledge" (p.82). Together, the teens and Elders validated indigenous ways of teaching and learning. They shared their experiences and perspectives to develop a new understanding. They did not have to do research but came to the conclusion as a result of the engagement of their background knowledge, pulled together through communication. NLG states that throughout the processes of Design, meaning-makers remake themselves, and reconstruct and renegotiate their identities (1996). In this lesson the available design was each person's funds of knowledge, what they knew about learning and teaching, native community, the experiences they have had, etc. When we put everyone's ideas on the board and started discussing it, the combined ideas were being redesigned. The end result was the take home message that the participants left with, was that our language, stories, process of mentorship, our family connections, traditional gatherings,

ceremonies, competitions, travels and much more, were all valid ways of learning. I was even changed upon leaving this class. I left feeling proud of the students and the Elders as we considered the complexity of traditional Alutiiq society and the many functions for storytelling. I was so excited that the students participated so well, being brave to take risks and being respectful of each other throughout the process. I was confident that everyone in the room that day learned something about our community, and that students were proud to be Alutiiq, as was I.

Presentation Phase

The Presentation phase is where the instructor introduces pre-storytelling activities and presents the story to the students. The goal of this phase is to ensure that the students understand the main pieces of the story. They may not understand all of the grammar and vocabulary, but they can identify a sequence of events with general knowledge of the story.

After the pre-storytelling activities, the instructor presents the story for three to five minutes in the target language. The instructor presents the story a number of times in a dynamic, dramatic way, multimodally, with the assistance of props including illustrations, backdrops, puppets, etc., that can help the students make sense of the story. The students' understanding of the story provides the context for the rest of the lessons. When I presented the story, I found that I needed to perform many comprehension checks and watch the student's reactions while I told the story to know when to move on to the next phase. When the students and the instructor have determined that the students understand the story, the instructor guides them through the remaining phases of attention, co-construction, and extension.

In addition to affording the students the available design, the story told in the PACE model is an opportunity for students to receive comprehensible input. According to Krashen (1982), comprehensible input is that which students understand. Krashen introduced the idea that the optimal level of learning language happens at i+1, where i represents what the learner already knows in the language, and the +1 is language just above the learner's level of understanding. This level of discourse is needed to increase proficiency of the student. i+1 can be made understandable by incorporating gestures, the context of the conversation, and the student's funds of knowledge. Comprehensible input is the key to language acquisition, in other words the learners need to understand the language they are hearing to start to make sense of it before using the language themselves. Understanding the story is the primary goal of the Presentation stage, which means that we are making sure that the students get comprehensible input. Sometimes language learners only get comprehensible input when the speech from interlocutors and teaching materials are modified by simplifying language, slowing speech, and using what the learner already knows, making it more accessible to the learner. Language does not always have to be modified though. Another way to ensure comprehension is to provide a lot of context. The multimodality of the oral storytelling, and the pre-storytelling activities, provides enough scaffolding for the learner to understand the story.

Attention Phase

The Attention phase of the PACE model is the shortest phase, where the students are encouraged to notice a form of the grammar, chosen by the teacher. Noticing is when the learner realizes that a feature is changing the meaning or structure of the language. This does not necessarily lead to the student's ability to use the piece that they noticed, but it is a pivotal first

step (Schmidt, 1990). The attention phase is short and does not include any explicit instruction on the language, only focusing attention on the grammatical form in question. While the teacher helps the students notice the grammar, the teacher does not explain or elaborate in an explicit way. With my particular story, I chose to focus the students' attention on the intransitive past tense endings because it is such a communicatively useful structure and it is fairly simple. Past tense is prevalent throughout the story and is best taught in a highly contextualized manner. Intransitive past tense endings in Alutiiq are added to the end of verbs, in a similar manner as the intransitive non-past endings that the students are taught earlier in the school year. The attention phase in this unit consists of two activities: students first underline the forms under investigation and then cut the words out. That is all it takes to bring attention to endings. At this point, the class moves into the co-construction phase, where the students develop and test hypotheses about the endings and practice using them.

Focus on form is used throughout the PACE model as students identify grammatical forms and develop an understanding of them, followed by practice and developed use of the forms. This is where students start to notice the language in the story. Up to this point, students focused on meaning and the next step is a form-focused activity in the classroom. Lightbown and Spada (2008) introduce isolated form focused instruction as follows: "Our definition of isolated FFI is attention to form in separate lessons that occur within a program that is primarily communicative in orientation" (p.193). While Focus on Form is taught in a high context class, with lots of conversational practice and an overall focus on meaning, Focus on FormS is taught in environments which stress learning the grammar, practicing the grammar in formulaic practice, and moving to the next grammar piece. Focus on FormS has not been found to be as

effective as Focus on Form, although form-focused lessons are encouraged for youth (beyond early childhood) and adults learning languages (Lightbown & Spada, 2008). The students are only noticing the grammatical forms in the attention phase. However, they will be dissecting the meaning of the grammatical features of the words in the story in the co-construction phase, and practicing with this grammar.

Co-Construction Phase

During the co-construction phase, the students have the intriguing challenge of developing their own understanding of the grammatical patterns found in the story. The teacher guides students through probing questions to develop an understanding of the grammar. Through this process, students create their own understanding of the language. When I taught this section in class, I facilitated a Think-Pair-Share activity, where we posted the story for everyone to see and asked the students questions about the structures from the story. The students also have the past tense words that they previously cut out in front of them. I then asked the students to group the words in the order in which they think the words should be grouped. Students were learning to look for patterns, as well as recognize the graphing, phonemes, and morphemes. After the students had grouped the words, I asked questions like these: What do these words have in common? Why do you think they share that? Do these endings have meaning? What do they mean? Can you think of examples of words you already know that also have that in common? Activities like this are important to the learning process, and encourage discovery of the forms. After the initial co-construction, students do activities where they can experiment and practice with the grammar. This practice might be in the form of online games, worksheets, and practice with the story itself.

After participating in language lessons, students must also practice the language to become more proficient speakers. The goal of the output, language produced to express meaning, in the output hypothesis is creating and communicating with the language. Merrill Swain (2000) claims that output will take learners from comprehension and understanding, to the ability to converse, "Output may stimulate learners to move from the semantic, open-ended, strategic processing prevalent in comprehension, to the complete grammatical processing needed for accurate production" (p. 99). The language produced by the student can reveal to them the gaps in their own knowledge. They also test hypotheses and amend their understanding of the language. Students of a second language test their own hypotheses and bring their attention to what they cannot say. In the words of Merrill Swain, "It seems to me that the importance of output to learning could be that output pushes learners to process language more deeply, with more mental effort-than does input" (2000, p. 99). In the co-construction lessons, the students discuss the grammar and language in the story during a Think-Pair-Share activity and other form-focused collaborative group work. As a language learner myself, I have found that speaking the language is very helpful to me as I formulate what I want to say by using what I can say. I know that for me, a huge turning point in my development as an Alutiiq speaker was when I stopped worrying about being wrong and just started talking. The Elders were then able to help me change my ideas about the language, and I grew in proficiency very quickly, climbing from out of the single word or memorized phrase trap, into the level where I could speak with Elders in short paragraphs and call them on the phone in Alutiiq.

Output is incorporated into the PACE model first in the co-construction phase, when the students are using collaborative dialogue to determine the forms and function of the language

they are co-constructing. Collaborative dialogue is when students mediate or problem solve language issues to come to a better understanding of the language. Here they are focused on form and meaning and may discuss the how or why of certain linguistic forms. The verbalization is necessary to start these processes and deepens the learner's understanding of the language by both talking about the language (the grammatical structures, how it works, sounds etc.) and talking about the verbalization they made (what they said) in the language. The process of describing and discussing the language is an example of output, focus on form, and collaborative dialogue.

Focus on form is used throughout the PACE model as students identify grammatical forms and develop an understanding of them. This is followed by practice and developed use of the grammar. Form-focused co-construction encouraged students to discuss their hypotheses on a particular grammatical structure within the story or in a paragraph. The process of describing and discussing the language is an example of output, focus on form, and collaborative dialogue. Students not only use the grammar they are learning, but they extrapolate what they learn and use it in new places than they were taught.

Extension Phase

In the Extension phase, students demonstrate their learning through practice and creation. This is where students push their understanding of the grammar to use it in new ways, in new forms, and in other contexts. In this unit, students used their resources to retell the story orally and record their voices on an iPad with the illustration of the scene they were telling about. They also completed comprehension and oral exams about the story. In addition to language assessments, students participated in a values discussion in English to deepen their understanding

of the Alutiiq storytelling tradition and Alutiiq values. By the time they get to the extension phase, the students will be ready to create something new with the knowledge they learned and created. They will be able to retell the story, or perhaps they want to write a completely new story that uses the same grammar structures and teaches the same cultural value; there are no limits here. Students could retell the story in the present day, detailing what elements would change and what would stay the same, or they could insert themselves in to the story by becoming an existing character or adding themselves to the story.

PACE and the Design Process

In the PACE model, the presentation phase is the available design. The attention and co-construction phases are the designing stage, and in the extension phase, students create products or understandings that have been redesigned.

In the PACE Model, the story, the oral storytelling process and students' funds of knowledge are the available design. The students take in these available designs and develop an understanding of the content. In the attention and co-construction stages the students notice and start to assign meaning to the structures that they do not know how to use. This is where the students really dive in to the process of designing. They are encouraged to discuss their ideas with classmates and the whole group, creating meaning for the grammatical structures from the stories. When they start to understand it, they are encouraged to further hone their skills by practicing their new abilities in the extension phase. The redesign takes place when the individual takes the initial available design and assigns meaning to it and internalizes it, thus transforming it into something new. At this stage in the process, the redesign can then be made available to others as available design. Cope and Kalantzis state, "One person's Designing

becomes a resource in another person's universe of Available Designs" (2009, p. 12). This is really important for the Alutiiq language because there are so few teaching materials available. We can now gather materials from the students as a result of their own creative process.

Technology Integration

Technology is an intricate part of the students' and teachers' lives. My co-teacher and I work together to incorporate technology into the classroom in a meaningful way that will improve instruction. We have incorporated it in to the Alutiiq class on a daily basis, from taking role, to choosing volunteers, sharing content, playing games, and collaborating on projects. The next step for Technology in our class is to share what the students create in class. Students have already created high quality products in Alutiiq via Adobe Voice, proving that they are capable of creating new material that will be interesting to younger generations.

In the unit discussed here, the students created podcasts of story retells using illustrations from the story. While these were not as engaging as I had hoped they could be, we were rushed for time as the school year ended. Next year the assignment will be to make a podcast that tells the story adapted to present day. They would have to make their own graphics and use their imagination, thinking about the story in new ways. This multimodal project will benefit students by encouraging them to do extensive redesigns with the content and the mode, as well as provide the teacher and community with a new available design. The students will have the opportunity to incorporate their ancestral language into a modern medium.

Applying technology to the stories can make them available to a broader audience. The lesson unit I created only reaches 20 students a year, but a video of a traditional story can reach

thousands in a number of days when shared widely. This can increase the number of authentic materials in Alutiiq in the community, as well as the accessibility of those materials.

Conclusion

This year in the Alutiiq classroom, the unit met the goals I set out. I think the process of reclaiming the story was a very powerful one, as well as the process that the students went through in developing an understanding of the role of storytelling in the Alutiiq Community's education.

The feedback I got from the students about this unit was very positive. They wanted to hear more stories, have more tests like the ones we did, and talk to Elders more. I think the unit nicely facilitated discussion between youth and Elder on topics that needed to be supported by the context of storytelling. With the help of the community of language learners, students, and Elders, this has become a strong base to build on. The unit was effective in teaching language and cultural components. I had hoped the students would end the lesson feeling really confident using the past tense in Alutiiq, but we did not spend enough time practicing it. Nevertheless, they did come away with a new interest in the Alutiiq storytelling tradition, new vocabulary and phrases from the story. One of their favorite things they learned from the story was a phrase that one character shouts at the other, "Qai-cali Taillriaten maut?" "Why did you come here?" The students would jokingly shout this at each other. When they used this complete sentence, they said it with confidence and accuracy. I think they liked it because it was the only rude thing they knew how to say, but it also made sense in many contexts. In the end the unit was more effective at teaching the cultural values than the language alone, but adding more lessons to practice the vocabulary and the past tense endings will bring it balance.

This unit is a new addition to the curriculum for the class that my co-teacher and I will be modeling other units off of. We already have discussed incorporating some Alutiiq children's books, Elder interviews, and songs as the available design for the PACE Model. We want to pull in authentic materials that are already available in the community, develop them into meaningful units of study, then have the students create something new to go along with the original material, thereby strengthening our collection of authentic resources.

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Assessment Rationale

I used to develop tests only for the purpose of assigning students grades. When I was ready to assess my students' knowledge of the content, I would think about what my co-teacher and I had taught in class and what students were supposed to know, and I would then make a test. The test would have matching, fill-in-the-blank, and sentences to translate. I built the tests so that they would be easy to grade. I did not consider that the students had little practice with written language or that they were not being assessed on their oral ability, even though oral communication had been the focus of class and their main way of practicing.

Learning about authentic assessments changed my assessment development process. Authentic assessment measures are formulated to measure classroom goals, curricula and instruction (O'Malley & Pierce, 1996). The assessments aim to discover what students have learned, their motivation and their attitudes toward class content. Authentic assessments can include portfolios, oral picture exams in which students use provided pictures to tell a story, or performing a skit, to name a few. The assessments should be measured with a rubric, checklist, or other type of scale. In addition, students need to be aware of the expectations of the assessment and the grade scale to be used before assessment begins.

I wanted to ensure that I was creating assessments that would inform my teaching practice and provide feedback to students. In the PACE Model unit developed for the story "qateryuk" or "grouse girl," I developed an oral exam, a comprehension exam, self-assessments, and class evaluations. In order to provide grades and feedback to the

students, I employed rubrics and checklists. The assessments developed for this unit are different than any I have developed before. These are authentic assessments.

It is important to ensure the assessments are both valid and reliable. Assessment validity can be established by testing what you have intended to measure. For example, if you want to measure your students' ability to talk about the weather, then have them talk about the weather. A written exam or multiple-choice test on the weather will tell you more about a student's reading and writing ability than their oral ability. In addition, students hope that tests will cover what is taught in class. Content validity means students are tested on what they were taught. Consequential validity is where the assessment outcomes are used to inform teaching (O'Malley & Pierce, 1996). Many types of assessments can have consequential validity as long as the teacher analyzes the assessment results, looking for ways to improve the class.

One of the assessments created for this unit is a paired oral exam where the students were asked to tell parts of the story. They are allowed to ask for help from their peer and the teacher, but it is best if they did as much as they can on their own first. This will show student's individual ability to perform the task. It is common for the students to practice in pairs or groups in class, and students are typically encouraged to ask for help when needed. My co-teacher and I chose to incorporate paired oral assessments because the oral exam mirrors the classroom practice. This assessment measure has content validity because the students are able to communicate with their partner and the teacher in a simulated conversation about content we covered in class.

The oral exam also contains features of dynamic assessment. Dynamic assessment is a method of assessment that assesses the students' language ability with assistance

from the assessor. Poehner (2004) describes the process, "The challenge faced by mediators is to provide support that is neither too implicit and therefore ineffective, nor too explicit such that it threatens learner agency and self-regulation" (p.35). In a dynamics assessment like the paired oral exam, the goal is to both assess the students' progress toward the unit objectives and continue to develop their language during the assessment (Poehner, 2004). In the exam described above, the assessor, my co-teacher Michael Bach, assisted the students through the exam by asking the students questions about the picture to inspire the student to continue talking. Where the student made errors, my co-teacher would correct the error and ask another question about the picture or narration. Michael used many mediating skills with the students during the exam, including asking clarifying questions, answering questions from the student, cueing them to add endings by only providing the root word, providing recasts, and asking the partner if she can help her peer. He also provided gestural cues to put the ending in past tense and to help students remember the words. This description of the oral exams sounds more like group work with an advanced student than an oral exam, but the speaking sample from the students provided enough information to determine where the student fell in the rubric.

Incorporating features of dynamic assessment added to the exam's cultural validity. Cultural validity takes into account the different funds of knowledge that students bring to the classroom, and addressing the issues with the use of "one size fits all" testing and expectations. Alaska Native students are taught to be modest and not boastful, while many forms of assessment require students to talk about themselves or highlight their own work in a way that is incongruent with their upbringing. Anecdotal records, comprehension exams, portfolios and dynamic assessment can be culturally valid as they each accommodate students who are not boastful. In the dynamic assessment described

above, there were students who needed to be asked many questions to get a quality sample of language for grading purposes. The ability to stray from a script by asking students more questions persuaded students to speak more. By helping students where they struggled, Michael gave them permission to try to use language they are not comfortable with, make mistakes and keep talking. This and the other assessment types above consider the cultural differences of the students in the assessment process.

The rubric used to grade the students for the oral exam measures the students' progress toward the unit objectives. My co-teacher facilitated and video recorded the assessments so that we could both grade the students. Reliable assessments are those that when taken within a couple days of each other, the test taker would receive a very similar score (Pierce, 1996, p.19-25). Clearly defined guides such as rubrics and checklists decrease the amount of personal judgment that is included in the grading of assessments. When Michael and I graded the students, we assigned the students within half-point of each other. The rubric clearly described the abilities of a student earning each score.

The rubric used for the oral exam rates the students' ability on Marzano's four-point scale on three of the unit objectives (Marzano, 2009). In Marzano's four-point scale, a score of three signifies that the student is proficient on the learning target. A score of four is assigned when the student goes above and beyond what was expected. A score of two is representative of a student who needs help completing the task but can almost complete it independently. A score of one indicates that a student cannot complete the task with help, and a score of zero is reserved for when a student makes no effort. Marzano's scale will help me, as the instructor, to discover the areas where students have met the learning targets and the topics on which the class needs more practice. The

objectives were created from the content of the unit to include vocabulary, past tense endings and intelligibility. These are all unit objectives that fit into the Alutiiq 1 and Alutiiq 2 sections of the Alutiiq course objectives and are parallel to the world language standards for the district.

I developed a comprehension exam to measure how much of the vocabulary and the story they understood in Alutiiq and to see if they could apply the cultural material we covered in the pre-storytelling activities to the story. This assessment was facilitated at the end of the co-construction phase. Students were asked to locate the vocabulary in the pictures, determine which scene from the story the assessor described in Alutiiq, and retell the story to the assessor in English. After students retold the story in English, the assessor asked them to talk about the lessons the story teaches. Students were graded using a checklist at the end of which included a space where I recorded the values or morals of the story identified by the students. This test had cultural validity because part of the assessment was to discuss the cultural values that the student learned in the story. As described before, cultural validity not only takes into account the students' funds of knowledge but also gives their funds of knowledge a place in the curriculum and assessment (Nelson-Barber &Trumbull, 2007). I witnessed two students leave the test room with smiles on their faces due to the comprehension exam's cultural validity. One student enjoyed the exam so much that she told me after class that she loved the exam. This particular student connected culturally and emotionally with the story and was able to articulate many cultural values that the story taught. The other student hears traditional stories from his great grandmother and related the experiences from her storytelling to the comprehension assessment.

In order to encourage students to reflect on their learning, I included a self-assessment in the form of a pre and post-test of the vocabulary from the unit, titled vocabulary self-assessment. This assessment was administered at the beginning of the unit to evaluate what vocabulary the students knew. The vocabulary self-assessment may have helped bring their attention to the vocabulary. Students heard and saw these words for the first time on the pre-test, encouraging students to watch for that specific vocabulary later in the unit. The vocabulary self-assessments include words from the story that mark important events, short communicative phrases, and other key vocabulary.

Self-assessment encourages students to take an active role in the learning environment. Pre- and post-tests inform students of their progress toward the objectives and provide great feedback to the instructor. Butler and Lee state, "through self-assessment, students can become aware of goals and expectations, monitor their learning processes and progress, and evaluate their own state of understanding against the goals and standards that are defined by the curriculum" (2010, p.8). Self-assessments are a low-stakes inventory of perceived achievement that encourages reflection on the content. I had been looking for something to inspire students to become more engaged in the learning process, and I knew that self-assessments would work for some of my students. After reading about the benefits of self-assessment for language learners, I developed reflective assessment measures. The self-assessment results informed me of changes I needed to make in the delivery of content, the grading structure, and the curriculum. I used information from the vocabulary self-assessment pre-test to determine how much time we spent on vocabulary and which students might need more help. I analyzed the

post-test to inform my teaching of the vocabulary for the next time I teach this unit. Student success at learning the vocabulary reflects on my teaching skills and the lessons in the unit. If there are deficiencies that the whole group experienced, I have to look back at my lessons and make adjustments for the next time I teach the unit. Test results can inform me of changes I need to make in the delivery of content, the grading structure, or the curriculum.

While I incorporated assessments which evaluate students' skills and retention of the material covered, I also include assessment measures that will evaluate the development of the PACE Model unit lessons and implementation. The phase assessments are adaptable to future lessons, as they were made with the overall model in mind, not specific to this particular unit of lessons. The assessment measures include a Likert scale, asking students to assess the teacher on a scale of 1-5. A Likert scales is a way of allowing respondents to rate statements based on how much they agree with the statement. The middle number represents a neutral response. The phase assessments contain a checklist of tasks for the instructor to cover in each phase. There is plenty of room on the form for students to offer written feedback. When we completed the presentation phase in class, I had my students fill out the phase assessment. Looking back at the presentation phase assessments, they included suggestions such as "name some words that we already know that are in the story," "cut the story into segments," "She did pretty well at engaging the students, but more props could provide a better visual." They provided a lot of feedback and were specific enough that I know what they want me to spend more time on next time I teach this unit.

I also use what we call Plus Deltas almost daily to assess how students perceive the

classroom environment, the teaching style, lessons, and their own progress. My students are accustomed to providing feedback during the Plus Deltas at the end of most class periods. Plus Deltas is a short reflective assessment procedure to evaluate the day, week, or lesson to inform the teachers of student preferences and needs. Students lead this activity as facilitators to encourage their peers to be open and honest.

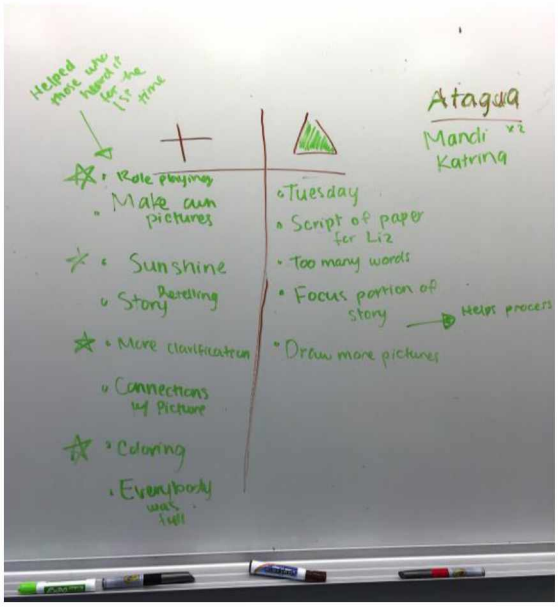

Figure 2. Plus Delta on whiteboard

They are evaluating the classroom environment, the teachers' delivery of the content, the lessons and games, and their perception and enjoyment of the class. A full step-by-step description is provided in the Teacher Guide document. Figure 1 is a picture of the whiteboard after completing a Plus Delta during the Presentation Phase of the Qateryuk Unit. This process has been very important for the growth of my teaching skills, the curriculum and activities that my co-teacher and I develop for class, as well as the success of the students. At first, students are uncomfortable participating in this process ~~at first~~, but after a few weeks of consistent practice they see its value. I try to make time for this activity daily at the end of class, by setting aside 10 minutes for the students to put stuff away and facilitate this activity. The results from these assessments inform my teaching on a daily basis and inspire many conversations between my co-teacher and I as we try to address student needs or concerns.

The assessments designed for this unit of instruction are effective at accurately

grading students' ability, are culturally appropriate and add to a positive learning environment. I have included a table (Figure 2) of the assessments used in the unit and the elements that have made them valuable in the classroom. They provide me with adequate examples of student work and student feedback to adapt the curriculum to meet students where they are and improve my teaching practice.

Assessment	Assessment type	Measures	Modality	Rating Scale
Vocabulary Self Assessment	Self-assessment	Written word recognition	Written, can be oral if instructor reads the words to students	Compare as pre and post-test
Plus Delta	Class evaluation	Classroom activities, environment and progress.	Oral, whole group	None
Comprehension Checks	Self-assessment	Student confidence in story comprehension	Oral, whole group	None
Phase Assessment	Teacher and self-assessment	Lessons and student progress.	Written	None
Comprehension Exam	Oral and comprehension		Oral, visual, aural, tactile	Checklist
Podcast	Oral		Oral, visual, aural, tactile,	Rubric
Oral Exam	Oral, paired, dynamic		Oral, visual, aural	Rubric
Student Work Checklist		Work completion	Combination of different assignments	Checklist

Figure 2. Table of assessments used in the Qateryuk Unit.

Reference List

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Qulianguanek Litnauwilita

Let's Teach From Stories

Alutiiq Language

Qateryuk Unit

The **PACE Model** is a language teaching strategy that focuses on contextualized, authentic language instruction by way of storytelling. Language lessons are developed around a story to increase interest and add context to the lessons. PACE stands for the four phases of the model: presentation, attention, co-construction, and extension.

Read more about the theoretical perspective.

Unit Objectives:

1) Demonstrate understanding of traditional Alutiiq storytelling and its relation to values and education;

2) Demonstrate comprehension of target language at sentence and paragraph length when reading and listening;

3) Discuss activities and life events using past tense endings;

4) Communicate the series of events in the story intelligibly;

5) Use vocabulary from the story including verbs and nouns (people terms, verbs, and subsistence).

This unit reflects the following Kodiak Island School District World Language Standards:

Teaching Timeline:

	Day 1 (55 minutes)	Day 2 (70 minutes)	Day 3 (70 minutes)	Day 4 (45 minutes)
Week 1	Vocabulary self assessment and survival discussion	Storytelling exploration	Introduction to Alutiiq Stories	Vocabulary lesson
Week 2	Vocabulary practice and story hypothesis	First Storytelling	Second storytelling	Last storytelling & phase assessment
Week 3	Lifeline Pictionary, and noticing lesson plans	Noticing lesson part two, Attention phase assessment, think-pair-share grammar analysis	Cloze activity and story sharing	Find someone who, & C phase assessment
Week 4	Comprehension exams and qateryuk Retell podcasts	Continued Comprehension exams and Retell podcasts	Values discussion with Elders, E phase assessment	Oral exams

All teaching resources described here can be downloaded from http://letsteachfromstories.weebly.com/lesson-guides.html.

Prerequisites

This unit of lessons was designed to teach Alutiiq cultural values, the use of Storytelling in Alutiiq Society, and the past tense endings in Alutiiq. It is intended to be used in a second language instructional setting for middle to high school age youth in the third or fourth quarter of the first year of study. Students will need to know a lot of basic vocabulary and sentence structures. Students should already know the following language pieces to be able to understand the story. Knowing this information will help them figure out the past tense endings.

- Non-past intransitive endings and basic verbs
- Pronouns (*una* & *taugna*, as well as dual and plural variations)
- Land forms
- People terms
- Time of day and time postbases (*-ku* and *–pak*)

This unit was created using the PACE Model of teaching through storytelling. The four phases of the PACE model are Presentation, Attention, Co-Construction and Extension

Presentation Phase

Goal:

The Presentation phase is when the instructor introduces pre-storytelling activities and presents the story to the students. The goal of this phase is to ensure that the students understand the main points of the story. They may not understand all of the grammar and vocabulary, but they can identify a sequence of events with general knowledge of the story. The story serves as the contextual foundation for all future lessons.

Vocabulary Self-Assessment and Survival Discussion

Objectives

- Students will make hypotheses about the vocabulary from the story in the form of a self-assessment;
- Students will be able to identify language learning skills.
- Monitor student work completion

Task Cycle

Inform students that they are starting a unit on Alutiiq Storytelling, where the instructor will tell a story in Alutiiq and they will work together to discover the meaning of the story and some of the grammar.

After introducing the Story unit idea, pass out the Vocabulary Pre-tests. Go over the columns with the students. A check in the first column means they do not recognize the word. Students should check the second column if the word looks or sounds familiar. If they think they know what the word means, then they should write what they know about it. A check is insufficient in the third and fourth columns. If the students think they can use it in a sentence, they must provide an example sentence in addition to writing what they think the word means in the third column. If the students complete column four they must complete column three. Give students enough time to go over the list, usually no more than 15 minutes (time varies by student). Instructor may read the list to the students if the students are not strong readers. When students complete the worksheet have them turn it in.

These are not graded, but look at the papers to see what the students already know as they start the unit. Instructor will keep these worksheets until the end of the unit for a post-test.

The pretest tells me what students already know and which students will need more challenging work during the unit. The

Lesson length:

One 55 minute class period

Materials

- Printed vocabulary pretest
- Colored writing utensils for extension activity
- White Board
- Markers
- Scratch paper or notecards
- Yup'ik Village Scene
- Student Work Checklist

Reflection

My students are familiar with the format of the worksheet because we have used the same format in other units. I did give them the papers and explain how to fill it out, making it clear that if they make a sentence, they also need to tell us what the vocabulary means to them in column three.

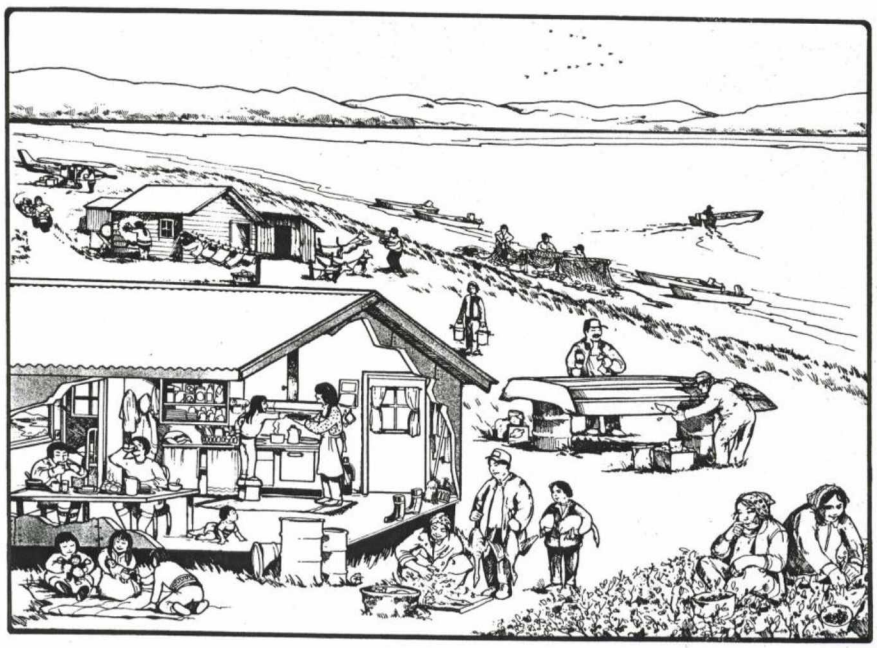
As a pre-test, post-test combination, this is a great authentic assessment. I have used this form for other units where I collect the pre-test for review and have them complete the form again at the end of the unit as a post-test.

When I did this unit, it was clear that the students did not know this vocabulary at the beginning of the unit because most students did not make guesses or think they knew any of the words.

pre-test that students completed at the beginning of the unit can be passed out at the end of the unit to their owners to be redone, this time in another color (marker, colored pencil, colored pens). The post-test is described in the lesson called, Values Discussion. This pre-test, post-test combination will show you the progress that students made. The post-test is described in the lesson Values Discussion.

Survival Discussion:

Students need to be prepared for this activity by announcing that they are expected to write a journal on the class discussion for the day.



Post or project the Yup'ik Village Picture (Figure 1). Students will brainstorm a list of linguistic survival skills together. Start by facilitating a Think-Pair-Share activity (described below) with the following prompt:

Imagine that you traveled back in time to when this picture was taken, in an Alutiiq community 400 years ago. That long ago, they did not have a most of the things that we are used to, and they did not speak English. Consider these questions:

- If you ended up in an Alutiiq village, how would you

In the middle of the unit I decided that the vocabulary chosen for study needed to be revised because the vocabulary I chose was not the vocabulary the students needed in order to understand the story. The vocabulary is interesting to know, but is not necessary for meaning making in the story. As I told the story I thought of other words that would have been more pertinent, and revised the vocabulary sheet.

Survival Discussion:

The Survival discussion helped students become comfortable with the idea of immersion without translation, preparing them for the storytelling process. Storytelling is the most immersion we had in the Alutiiq classroom up to this point and some students would have shut down if they felt like the story was too far above their level. I was trying to frontload them with tools to handle that situation by discussing the shared experience we have as language learners. They may think that because they do not understand the words, they are not going to be able to understand anything. I will do my best to bridge this gap, but much of the issue here is attitude and skills that are not related to how much language you know.

The students seemed to like imagining themselves in this kind of community and thinking about what

survive with what Alutiiq you know? How would you work to learn more?

- With the knowledge, experiences and language that you currently have, how would you get along in this community?
- How would you communicate with them so you would not starve?

Think-Pair-Share Process: Teacher presents the scenario and questions to the students and tells them that they will have time to reflect on the answers quietly and independently, then share with a friend, and finally with the class.

Students silently reflect on the question, jotting down notes on scratch paper or a notecard to later share with a partner. After a couple minutes, have them turn to their nearest neighbor and give them a few minutes to share ideas. When they look done, ask for a volunteer scribe and a volunteer facilitator to write a collective list on the board. The student facilitator can call on students with ideas to add to the board. The scribe will write all ideas on the board to form a cumulative list.

When students give ideas to write on the board, they should also say why they think their ideas will work.

After the collective list is made on the board, the instructor, co-teacher, and any other language learners can discuss the tools they use to communicate with fluent elders without switching to English, and tools for learning.

Discuss the importance of taking risks, first acknowledging that while you may be wrong, you are taking a leap and testing and deepening your understanding of the language. These risks often have a high reward either you created a word or sentence that you had never heard (which shows huge growth as a learner-speaker), or you make a mistake, offering you and the speaker a chance to deepen your shared trust as they work with you to understand what you mean and they would do to survive both physically and verbally! They thought about how to make sure to come off as friendly and how to communicate hunger, thirst, and other needs in a way that people would have understood years ago. They used a lot of gestures and body language and giggled a bit. Their journal entries were short and some very simple, while others were long and expressive.

Student Work Checklist:

In addition to assigning students a standards based grade on Marzano's four-point scale as the rubric for the oral exam does, I am expected to track student work completion. Work completion is graded on a scale of one to three. One is the lowest score a student can earn for work completion.

help you communicate.

End the activity by discussing the unit, the process of PACE, and especially the storytelling piece. Make sure to explain that you will do your best to help them understand the story for them with illustrations, gestures, dramatizations etc., and that your goal is for them to understand.

Students will then have to write a journal paragraph about the technique they find most useful in immersion settings or the technique they would use in an Alutiiq village to survive, and why they chose that one. They may also include how the specific skill they chose can help them with an elder or in the classroom setting.

Journals can be checked off on the Student Work Checklist.

Student Work Checklist

Instructor needs to determine which assignments students will complete in the unit and label the checklist with student name down the left column and student work across the top. As students turn in work, check off assignments that students turn in. You can choose to keep all work in a folder for the student or return work to the students when you have checked it off.

Introduction to Alutiiq Stories

Objectives

- Students will be able to identify the relationship between Alutiiq storytelling, values and education.
- Students will exhibit appropriate behavior around Elders.

Task Cycle

Invite Elders and other culture bearers to class for a discussion on traditional ways of teaching. I always make sure to invite the Elders a few days before the event and remind them on the day of the event, offering rides to those who will need them. If this is their first visit to the class, tell the Elders that they will be welcomed into a classroom of young Alutiiq Language learners, and that the learners have been studying for a couple months. Then inform them about this project or unit of study and about the lesson you will do for the day.

When Elders arrive, ask confident students to offer the Elders (in Alutiiq) coffee, tea, or other items that are available. I always have students introduce themselves to the Elders in Alutiiq, even if they came in ten times before. It is important that students tell the elders their name and Alutiiq name, parents and grandparents.

After the introductions, students and Elders should be ready to have a discussion. Before asking the first question, inform the students that you will give them all a chance to think before answering the questions. I usually have students get out scratch paper or give them notecards to jot down their ideas. The first questions are, "What function does school serve?" and "Why do we have schools?" After giving everyone a few minutes to think, ask for a volunteer to write the ideas on the board and a partner volunteer to help facilitate. The students and Elders should share their ideas with the class. Encourage everyone to add to the list.

When everyone's ideas are on the board, ask the volunteers to be

Lesson length:

One 70 minute class period

Materials

- White Board
- Markers
- Scratch paper or notecards
- Tea, coffee, sugar, cups

More Resources

- Girl Who Married the Moon YouTube video or story
- Alutiiqeducation.org has PDFs of Alutiiq stories in English

Reflection

This was highly engaging for the students and Elders. I think it was also more effective than if I had lectured or had students read about the importance and tradition of storytelling. I think students felt like they figured it out for themselves. Elders enjoyed participating in the activity as well because it made them feel like kids really see the value of our culture. The elders also gave great ideas and experiences, describing different ways of learning and circumstances where knowledge is shared in Alutiiq communities.

seated. The next prompt should be facilitated as a Think-Pair-Share.

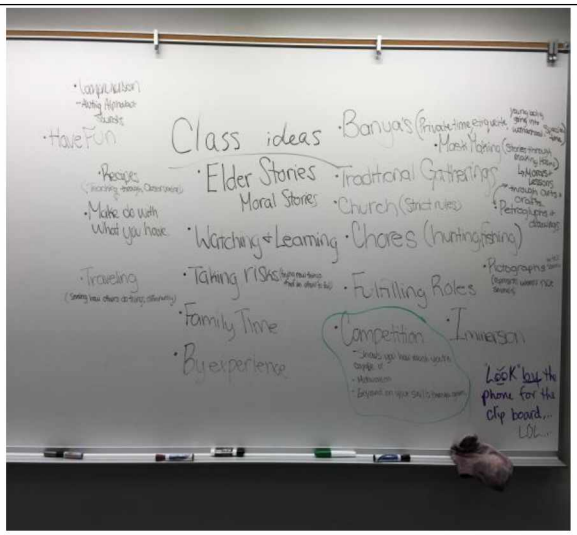


Fig.2 Class brainstorm of the prompt.

Prompt: There was a time when communities were smaller and the kids did not go to school but still learned the skills and knowledge necessary to be successful in their communities. How did Alutiiq communities achieve the goals we listed on the board, without schools?

Think-Pair-Share Process: Students silently reflect on the question, jotting down notes on scratch paper or a notecard to later share with a partner. After a couple minutes, have them turn to their nearest neighbor and give them a few minutes to share ideas. When they look done, ask for a volunteer scribe to write a collective list on the board. The student and a partner facilitator can call on students with ideas to add to the board.

After giving everyone a few minutes to think on their own, invite students to share with a partner and elders can talk amongst themselves about what came to mind for them. After allowing a few minutes, have a volunteer scribe and facilitator write a list of all class ideas on the board. As the students and elders add to the list, you can engage the group in discussion about their ideas. Questions to inspire conversation in English include, "How do the different venues for education teach?", "What they teach?" "Who teaches who?, etc.

Additional Activities

Read a traditional story to the group and host a discussion about what lessons and cultural values might be taught in the story and how those lessons are taught.

Assessment

Students can be asked to do a journal activity on the topic of discussion, or can be graded on their participation in the discussion. If students are required to complete a journal or you want to count participation in the discussion, add the assignment to the Student Work Checklist.

Storytelling Exploration

Objectives

- Students will be able to demonstrate understanding of traditional Alutiiq storytelling and its relation to values and education.
- Students will be able to describe Alutiiq values, and Alutiiq Education.

Task Cycle

Read the pages on Storytelling and *Llam Sua* in the Alutiiq Traditions book, pages 42 and 47. Starting with the page on storytelling, have students read aloud, one paragraph at a time until the page is complete. At this point, discuss the meaning of the whale story from the page. Ask questions like, "Who is the man that came out of the whale?" "What is he doing inside of the whale?" "What role does the man play for the whale?"

The topic of that page is that each animal has a spirit or person inside. You can also introduce the concept of person and spirit in Alutiiq, where the root of the word for person, *Suq* is the same as for spirit, *Sua*, or it's person. After reading the page on storytelling, have students read the page on *Llam Sua* aloud.

Read traditional story aloud to the students in English, then have them journal about the story.

Journal question: What values did you hear in the story? What did you think the characters learned in the story? Did you notice any examples of Alutiiq education in the story? Were there any elements that surprised you?

This will help students develop an understanding of Alutiiq Storytelling and prepare them to listen for the moral of the story or examples of Alutiiq education that we will read as a group. This will be the first time most of the students hear traditional Alutiiq stories and they will need guidance and practice to connect the stories to their lives and understand

Lesson length:

One 70 minute class period

Materials

- Alutiiq Traditions books p.42, 47 (Steffian & Counceller 2009)
- Traditional Story of your choice

More Resources

- Girl Who Married the Moon YouTube video or story
- Alutiiqeducation.org has PDFs of Alutiiq stories in English

Reflection

We started with the page on storytelling and then talked about the whale story in the book. The students were confused about the story, asking if it had an ending because they thought it was just a short part of a larger story. We talked about the meaning of the story and that each animal has a spirit or person inside. Then we talked about the root of the word for person and real person and his person or spirit. About half of the students really understood what was going on with the root words and how they are connected to our belief system. I love that the story created the contextualized space for this activity, because we have not talked about this concept so in-depth

how the storied fit into Alutiiq culture.

in previous classes.

Additional Activities

Another variation of this is to host a discussion with the same questions.

Have the students write a journal entry about the meaning of the whale story. Prompt: What Alutiiq values or common story themes are taught in the whale story on page 42? How do you know?

Assessment

If students are required to write a journal, add it to the Student Work Checklist.

Vocabulary Lesson

Objectives

- Students will be able to identify vocabulary from the story including verbs and nouns (people terms, verbs, subsistence).

Task Cycle

Introduce vocabulary using props, gestures, and pictures. Hold up the prop or post a picture and have students copy you saying the word. Repeat with each word. I introduce 5 or so at a time and practice them until the students can remember them on their own, then introduce five more vocabulary words. When the students know 10 to 15 words, pass out small whiteboards and markers to each student. Use the phrase "PatRiitaliru qateryuk" (draw a ptarmigan), and have the students draw pictures of the vocabulary words they practiced. Students usually stay interested in this if you make it a race. They stay engaged in this activity for 10-15 minutes.

Students will create posters to familiarize themselves with the vocabulary from the story and create visuals to hang in the room. Students choose groups to work with on this project. They can use the iPads or a large paper and markers. Instructor should decide whether the groups are going to make posters for the same list of vocabulary or split up the list and have groups prepare different posters. When posters are complete, hang them up around the classroom. If students completed digital projects, share them to the class website.

Additional Activities

Have students make flashcards for themselves, requiring students to study the vocabulary at home to prepare for a vocabulary game the following day.

Play games that focus on vocabulary.

Lesson length:

45 minute class period

Materials

- Vocabulary lists
- Individual Whiteboards
- Dry erase markers
- Large paper
- Markers
- iPads (optional)

Reflection

I added this lesson plan because the students requested more vocabulary practice. I did not do this with students in this unit, but have had students make vocabulary posters for other units throughout the year.

My students learned the vocab while doing the presentation of the story, when I drew their attention to it. It would have been better to have taught it before telling the story so kids could focus on over all meaning and grammar rather than learning new words.

Assessment

Poster making participation can be added to Student Work Checklist.

Vocabulary practice and Story hypothesis

Objectives

- Students will be able to identify and use vocabulary from the story including verbs and nouns (people terms, verbs, subsistence).
- Students will be able to create their own version of the story based on the pictures for the story and the vocabulary they have learned.

Task Cycle

Before class, print the illustrations for students.

Review the vocabulary by holding up the props or showing the pictures of the vocab to the students and asking them what it is.

After reviewing the vocabulary with the students, pass out the small cards of the illustrations and have students to cut out and arrange into an order that makes sense to them. Instruct them to use what they know about Alutiiq stories, the illustrations, and the vocabulary we have been practicing to guess the story. Students will then put the pictures in the order they determine and write their own version of the story in English

Students can then discuss what they think the story is about with the groups they sit in. They do not have to agree on a story. When they have created a storyline in their head, they will need to write it out in English and turn it in. Students need to write at least one sentence per picture. Students also need to write down what the story teaches, whether it be an Alutiiq Value, skill, or a word or caution.

When stories are written, ask for volunteers to share their stories. You can record their stories with video or audio and keep them to share with the students at the end of the unit.

Lesson length:

One 55 minute class period

Materials

- Illustrations
- Video recorder (Optional)
- Illustrations printed 6 slides per page (out of order)
- Scissors for each student

Reflection

Make your own story- This was a really fun activity to facilitate. The students enjoyed it because they were using their imagination and creativity but the activity was still relevant to the unit. They had to evaluate each picture, paying close attention to detail while making a story about it in their heads. Students came up with many interesting stories that fit the same group of pictures. I videotaped students presenting what they think the story will be about. I loved the variety of stories that we got and that even in groups and pairs that there was so much variation.

First Storytelling Presentation

Objectives

- Students will be able to demonstrate comprehension of target language at sentence and paragraph length when listening.
- Students will be able to identify and use vocabulary from the story including verbs and nouns (people terms, verbs, subsistence).

First Storytelling

The goal of the storytelling is to provide students with comprehensible material that will contextualize the following grammar lessons. Be prepared to modify the performance for the students by emphasizing certain parts and be willing to tell the story more or fewer times depending on the students' understanding of it.

Plan the ways that you will be performing the storytelling, as the preferred method may vary between instructors. After practicing this activity on your own, you will select some props to assist you in the storytelling. Gather any props and illustrations or drawings that you will need for the storytelling. I used three drawings on the board, an animal skin, a wedding scene, and a broom. Print note cards of the story if you need them, and bring large copies of the illustrations.

The first time the story is told, you can use the art illustrated by David Z. Tucker for this project. The pictures he created follow the storyline and contain Alutiiq cultural scenes that represent the story.

While narrating the story to the class, point at the pictures to show the students what scene you are on, and what is happening in the story. As you come across vocabulary they are familiar with, exaggerate those words or gestures to ensure that the students make the connections to their previous work and

Lesson length:

One 70 minute class period

Materials

- Large printed Illustrations
- Story note cards (Qateryuk Story Slides)
- Bird skin or feathers
- Broom and cleaning supplies
- Video recorder (Optional)
- White Board
- Markers

Reflection

Students were very excited for the first storytelling. They had really, by that time, become familiar with the importance of Alutiiq stories and were wondering, "Why don't I hear Alutiiq Stories?"

I lined all of the illustrations up on the whiteboard in order of appearance in the story. I was nervous and had to read the story from cards. We had only finished reducing and translating the story the week before.

During the storytelling I could see a couple of my lower performing students wandering off in their heads. They weren't even paying attention anymore. That was when I knew I should have given them better vocabulary practice and chosen different vocabulary. When later writing theses lesson plans I made adjustments to the lesson plans to better keep student attention and help

can make connections with the meaning of the story.

Display the pictures to the class on the projector, or line them up along the whiteboard in the front of the classroom. While telling the story, use intonation, inflection, body language, gestures, and additional props to make the story more comprehensible to the students.

Additional Activities

During these storytelling activities, watch the students for signs that they understand what is happening in the story. You can ask if there were any confusing parts of the story so you will know what to focus on or re-phrase in the next telling. Tell the story as many times as the students need to hear it in order to understand the story.

Plus Delta

The plus delta is a communal evaluation of the class, lesson, unit or activity. This student led activity provides student feedback and an opportunity to improve your practice.

Start by asking for a volunteer scribe and a volunteer facilitator to do Plus Deltas. The scribe will draw a T-Chart on the board, with a plus sign on the left side and a triangle on the right, as in the picture. The facilitator will was the class what they liked about class that day. Class can be substituted for the storytelling, the lesson, summer, etc. The student facilitator can call on students with ideas to add to the board. The student called upon can share their ideas and feelings as much as necessary and is then asked to sum it up in 5 words or less. The scribe will write all ideas (in five words or less) on the board to form a cumulative list. The process continues until no one has anything to add to that side of the chart. The student facilitator then asks the class if there is anything they want to change about class for the day. Again, the student facilitator calls on people, and the scribe writes their ideas down. The process continues until no one has anything to add to that side of the chart. At the end, the volunteers may be seated.

them understand the story.

Plus Delta:

I always use a plus delta. At least once a week, if not once a day in my class. Students want to give me feedback and this provides them with a structured, positive way to do that. Sometimes they just want to talk about the weather and how much sleep they got last night, but sometimes they come up with really good ideas that help them learn, that I never would have come up with. This process gives them ownership or the classroom and the language.

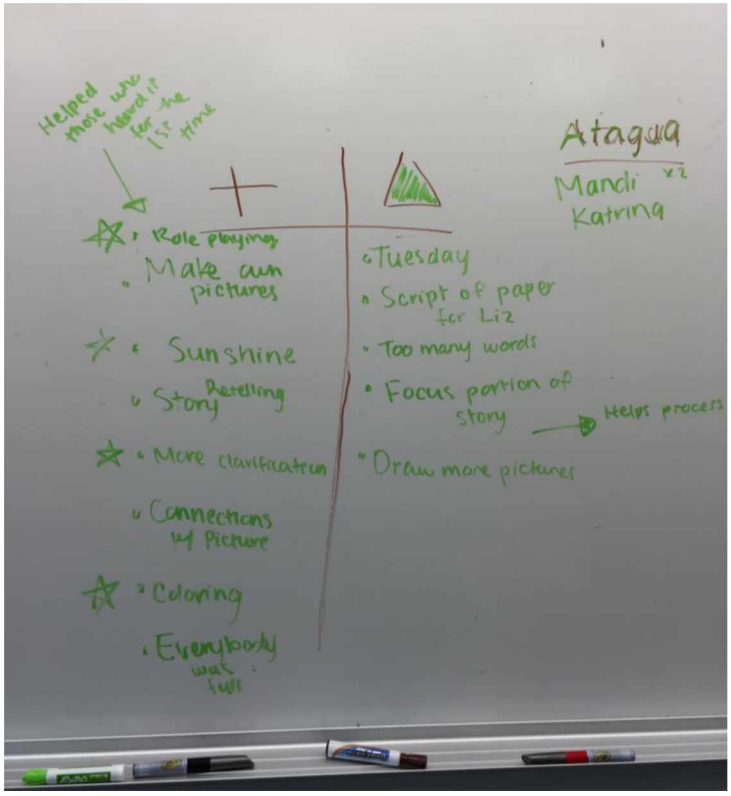


Figure 4. Plus Delta on the whiteboard.

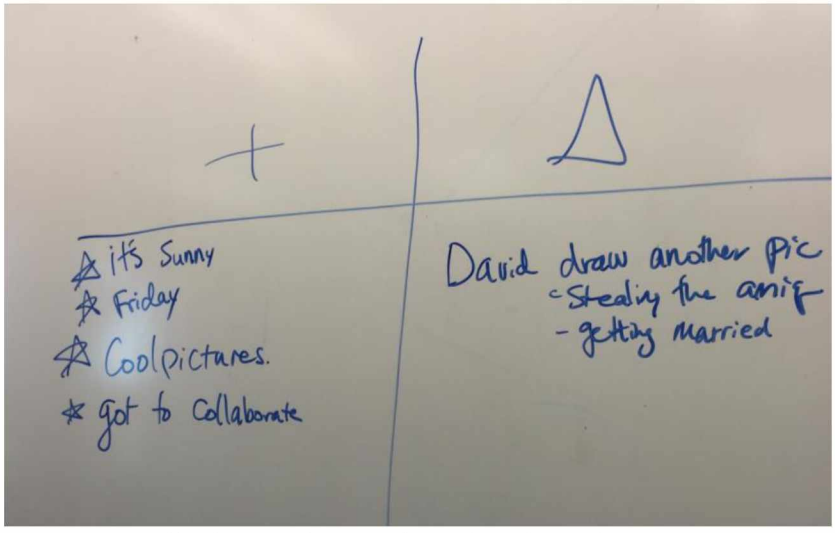


Figure 4. Small Plus Delta on the whiteboard.

Second Storytelling Presentation

Objectives

- Students will be able to demonstrate comprehension of target language at sentence and paragraph length when listening.
- Students will be able to identify and use vocabulary from the story including verbs and nouns (people terms, verbs, subsistence).
- Students will be able to answer basic questions about the story.
- Student will be able to report their comprehension of the material.

Second storytelling

The second time you tell the story, display the first few pictures to the class on the projector, or line them up along the whiteboard in the front of the classroom. Tell the selected section of the story, incorporating props, and pointing at the pictures as necessary. After you narrate the story, go back to the first picture and ask basic questions about the illustrations and the narration. Questions may include, "Nani etaarllriik nukallpiak?" (Where do the men live?), other questions about the first two pictures could include: Caqirsurtaarta angutaq? (What does the old man hunt for?) Nani Pisurtaarta angutaq? (Where does the old man hunt?) Nani tang'rnisqaq pisurtaarta? (Does the young man hunt?) Caqirsurtaarta?(What does he hunt for?) isuwirsurtaarta imarmi-qaa? (Does he always hunt for seal on the water? Angutaq taquka'arsurtaartuq ili isuwirsurtaartuq? (Does the old man hunt for bear or seal?) Angutaq pisurtaartuq imarmi ili nunami? (Does he hunt on land or ocean?) Nani pisurtaarta? (Where does he hunt?) Pisurtaarllriik allrilugmi-qaa? (Do they hunt together?)

These questions pull in a lot of vocabulary and reinforce key elements of the story. The questioning engages the students in

Lesson length:

One 70 minute class period

Materials

- Large printed Illustrations
- Story note cards (Qateryuk Story Slides)
- Bird skin or feathers
- Broom and cleaning supplies
- Video recorder (Optional)
- Illustrations printed 6 slides Illustrations printed 6 slides per page (Optional)
- White Board
- Markers

Reflection

The second time I told the story, the students said they understood it a lot better. They were able to get the main points the first time around and pay more attention to other aspects the second and third time around.

When I did the second telling, I performed it much like I had the first time. The major feedback I received from the students was that they wanted to focus on a few pictures at a time, by having me start at the beginning and make sure they got the story after each couple of pictures.

Comprehension checks helped me gauge the students' confidence with the material. I include a picture of the chart I drew on the board to illustrate how simple the process was for all.

the story so that they are also using the language from the story and practicing their vocabulary.

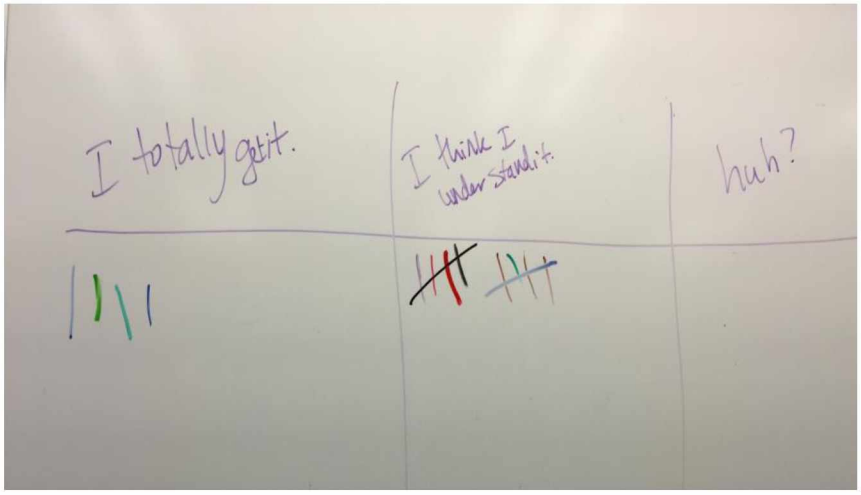
Repeat the process of telling the story, stopping and asking questions about the section you just said, with the remaining illustrations. This helps students understand the story and go at a pace that matches their level.

Students got to gauge their progress individually, and I got to see how the class was doing with the content.

Comprehension Check

After telling the whole story, it is good to incorporate a comprehension check. This style of assessment will determine how the class is following the story. Each student can weigh-in on this semi-anonymous assessment and the instructor can determine if they need to slow down, speed up, or review previous lessons.

End the class period with a comprehension check and a plus delta. One way I did this was to make three columns for the students on the board and give everyone a marker. In the first column I wrote, "I totally get it", the second said, "I think I understand it", and the third said, "huh?" (as seen in figure two). Students came up all at once so their answers were semi-anonymous.



End the class with a plus delta, as described in the lesson plan above, titled, First Storytelling

Fig.2 a picture of the whiteboard after the comprehension check

that I describe here.

Last Storytelling & phase assessment

Objectives

- Students will be able to demonstrate comprehension of target language at sentence and paragraph length when reading and listening.
- Student will be able to report their comprehension of the material.
- Students will be able to assess the effectiveness of the phases.

Last Storytelling

For the third telling, print small copies of the pictures by using PowerPoint or keynote and printing 6 slides to a page. These cards will be small enough for each student to get a set to manipulate. Pass the illustrations out to students and instruct them to put the illustrations in order on their tables. As you tell the story again, reveal the next picture in the story as you go, rather than laying all of them out at first. Students can change the order of their illustrated cards as you reveal the correct pictures.

During these storytelling activities, watch the students for signs that they understand what is happening in the story. You can ask if there were any confusing parts of the story so you will know what to focus on or re-phrase the section or retell the story. Tell the story as many times as the students need to hear it in order to understand the story.

Comprehension Check

After the third time I told the story to the class, I drew a chart on the board with two columns, "Cali" and "Qang'a" (again and no). The students were able to vote on whether or not I told the story again.

Phase Assessment

Lesson length:

One 45 minute class period

Materials

- Whiteboard
- Illustrations printed 6 slides
- Markers
- small Props for storytelling
- Presentation Phase Assessment

Reflection

During the last storytelling I felt like things were clicking for my students. I could see their eyes lighting up as they understood more of the story.

When I did this comprehension check, I had three students want to hear the story again. I chose not to tell it because I thought I might lose the rest of the class' attention for the rest of the unit and that we still had a long way to go.

PACE Assessments

The assessment form itself can be used for other PACE model units. It is general enough that I will be incorporating it into future PACE Model projects.

The phase assessments were very informative. Students took their time on the assessments and answered each question. The feedback was helpful in planning the next phase and the next time I teach this unit.

Here is some of the feedback I

This is a reflective assessment the students complete on the delivery of the unit. There is a phase assessment attached for each phase.

Pass out the Presentation Phase Assessment for the phase you just finished. Go over the instructions with the students.

Students are to choose a rating for each statement, and write an answer to each question. Student names are kept off of this page, however, when I conducted this activity, I asked students to put their class level on the page. This helped me gage the students' development among the different levels of classes (Alutiiq I and Alutiiq II).

Let the student have about 10 minutes to complete the assessment.

When you collect the assessments, spend time reviewing the assessments, evaluating what changes to make in your practice.

received: I liked how you acted out the story, have activities that involve parts of the story, name some words that we already know that are in the story, use more interesting props, cut the story in sections, give a vocab list.

I really spent time with the student's feedback, thinking about how to improve the lessons. I will study the responses each time, so I can improve my delivery of PACE Model units.

Attention Phase

Goals:

The attention phase only contains one lesson and it is very short. During the attention phase, the goal is to bring attention to the grammar the instructor has chosen in the story. This should be a salient grammar structure that is prevalent in the story. In this case I have chosen the past tense intransitive endings.

Lifeline Pictionary & Notice Past Tense Endings

Objectives

- Students will be able to identify the words in the story with past tense endings.
- Students will be able to identify vocabulary from the story including verbs and nouns (people terms, verbs, and subsistence).

Task Cycle

This is a vocabulary practice game, which is a mix between Pictionary and the game show, Who Wants to be a Millionaire (which many students in our class have never watched). This game can be a long or short game depending on the number of vocabulary terms you include and how long the students want to play.

Review the vocabulary as a class before splitting students into comparable teams, based on skill level. Slips of paper with the vocabulary need to be printed cut and put into a bowl. Draw a simple T-chart on the board to be used as a score keeper and pass out small whiteboard, a marker, and eraser per team. The score keeper will be where you keep tallies of the number of times the teams win, as well as the list of life lines for both teams. The teams are each given three lifelines: *Phone a friend*, *ask the teacher*, or *let'em draw*. List the lifelines on the board on either side of the scorekeeper.

Introduce the game by telling the students that they are going to play a version of Pictionary, but that they will be able to ask for help. Teams need to be instructed that each student will get a chance to draw and write, but only one person at a time has to write the answer for their team.

How to use lifelines: *Phone a friend* is the option to call on a student from the same team, to help with the vocabulary. If

Lesson length:

10 minutes

Materials

- Copies of Alutiiq Only written story
- Copy of story with Past tense verbs underlined
- Colored pencils or markers for highlighting
- Vocabulary from the story written on strips of paper in a bowl
- Dry erase markers
- Small white boards or paper to write the answer on

Reflection

Originally when I did this noticing lesson, I had them work in pairs but when I do it again, I will have each student do this task. They needed to do this activity on their own because some students let their partners do all of the work.

I was surprised to discover that the students were not familiar with 'Who Wants to be a Millionaire', the game show, so we really had to explain how the game works. They also did not like the lifeline called *let'em draw*. No one all school year picked that lifeline. I don't know what it was about it that scared them.

The students and instructors really liked this game. Winning games are

they use the *phone a friend* option and the friend does not know, then they can use another lifeline, at the expense of both lifelines. If they choose to *ask the teacher*, the teacher can model, gesture or translate the word for them. It is important that you do this in secret, so that others do not see or hear. *Let'em draw* is when the artist who doesn't know the word lets the other team's artist do the drawing. The team whose artist used the lifeline can still guess, and if they are right, they can win the round. Each team can only use each lifeline once. When they use a lifeline, they need to erase it from their teams' side of the board. When their lifelines are all used, they do not get new ones.

Each person will get the opportunity to draw on the board. Every round, one person from each team (from here on they are referred to as the artists), will draw the same vocabulary on the board. Students select the vocabulary word to craw out of the bowl. We did not make rules about deciding who picks the slip of paper that says which word the students will draw. When the word is picked, the artists are given a little time to think about the word and how to draw it. They tell the instructor when they are ready. The instructor says when to start. The artists draw the vocabulary as best they can to get their team to guess the vocabulary. If the artists are not sure of the vocabulary, they may use a lifeline. When the word is guessed, winning a round, both stop, and a new pair of artists go to the board and choose a slip of paper with a vocabulary word. When it is decided who will write and who will draw the first round, tell them that the board for the writer and the marker of the artist will travel around the group in a clockwise motion throughout the game, ensuring each student gets to write and draw.

Winning: a team wins the round if the writer is able to write the word on the small whiteboard at the table and be the first team to hold it up in the air. Spelling is not important here, but the instructor has to be able to read it.

really important to my students. The instructors like the game because the students get so into it and we get to see their drawings, which can be quite entertaining. The lifelines took the fear out of being up in front and not knowing what the vocabulary word was. Usually by the time a team ran out of lifelines the class period was over or it was time to move on to something else.

Instructor can reduce or change the lifelines available to students as needed. You could have the students draw slips of paper out of a cup that have categories on them rather than words. Then the teacher can (randomly if desired) select vocabulary words for the topics. We have used this as a semester review game prior to assessments.

Noticing Past Tense Endings

Reserve 10-15 minutes for this activity at the beginning or end of the period and play lifeline Pictionary for the rest of the period. Print one copy of the Alutiiq only version of the story for each student. Pass the stories out to the students, and instruct them to highlight the verbs with the endings *-llria, -llrianga, -llriik,* and *-llriit*. When students appear to be done, project the story via apple TV or projector. Go through the document and highlight the past tense words on the screen, asking the students to tell you what is next. When the students have completed this task they should hand in their copies of the stories. The instructor can recycle the papers after looking at the papers, evaluating if the students noticed the words they were supposed to.

Co-Construction Phase

Goals:

During the co-construction phase, the students have the intriguing challenge of developing their own understanding of the grammatical patterns found in the story. After participating in language lessons, students practice the language to become more proficient speakers.

Think- Pair - Share Grammar Analysis,

Objectives

- Students will form and test hypothesis for the endings.
- Students will be able to discuss the meaning of past tense endings.
- Students will be able to compare and contrast the past tense endings.

Attention Phase Assessment

Pass out the Attention Phase Assessment . Go over the instructions with the students, and allow 5-8 minutes to complete the assessment.

Co-Construction

Hand out copy of the story in Alutiiq only. Students should again highlight the words that end in *-llria, -llriik,* and *-llriit*. The students will then need to cut out the words with these endings.

For the next part of the lesson, it is important that you inform any quick thinking or advanced students that this lesson is designed to allow the other students in class to come up with their own ideas about how the language works. That means, that even though these faster students may know the answer, it is not appropriate to share it in this lesson.

Instruct the students to put the words into groupings. Students will start to see similarities and differences. Tell them that there is no right way to make groupings.
With the story projected, ask questions in English about the structures from the story.

- What kinds of groups did you make?
- How did you decide to group them the way you did?
- What do these words have in common?
- What kinds of words are these?

Lesson length:

70 minute period

Materials

- Scissors for each student
- Past tense endings handout for each student
- Attention Phase Assessment
- Verb chart
- Story projected on screen with past tense words highlighted

Reflection

When I facilitated this activity in the classroom I had three levels of Alutiiq learners in one room and I really wish I had talked to the more advanced students before starting this activity. When I started asking the questions, the advanced students blurted out the answers and I had to have them do more of a Think-Pair-Share format because they were overpowering the class discussion. Their confidence in the matter took the discovery feature out of this lesson. It turned into them telling the rest of the class how it was. The advanced students did have this process of discovery, but the Alutiiq I students did not do much co-constructing as much as listening.

Making the chart: I did not do this lesson, but added it after completing the unit once. I think this will add previously missing content.

I have done focus on form lessons like this with the class before, and

- Why do you think they share that?
- Does it have meaning? If so, what does it mean?
- Can you think of examples of words you already know that also have something in common with these?

Project the story with the highlighted words on the screen again.

The Verb Charts PowerPoint linked above contains a blank chart, a complete chart of the verb that means to fly, (teng-), and a chart containing all of the (past tense intransitive) verbs from the story in the correct location in the chart.

Reading the charts: The top row is the singular, dual and plural, while the left column is for the 1st person, 2nd person and 3rd person. Have the students pick a verb from the story and ask where that verb fits in the chart. Using the same verb, have the students help you conjugate the verb. If the students stumble, ask, "Who is doing the action?" "What does the present tense word end with?"

Select vocabulary from the story and ask students where it belongs in the chart, then ask, "How do you know it goes there?", "What clues did you use?" When all of the verbs are in the chart, clear the chart or start with a new one, and conjugate one verb from the story, to all forms. Students can take notes so that they have this sheet for reference.

Additional Activities

Instructor can facilitate a Think-Pair-Share process for any of these questions.

some students really like this kind of lesson.

Cloze Activity

Objectives

- Students will be able to determine the correct form of past tense endings to add to the words by using the context of the story.
- Students will be able to read and understand Alutiiq at the sentence level.

Task Cycle

Print the Cloze activity worksheets on whole page size, or smaller, they do not have to be that big. Each page has a different section of the story on it with the matching illustration. Have students choose groups of four and pass out papers to students. As a group, the students add the correct past tense endings to the words. When all sentences are completed, instruct the students to get up with their pages and put themselves in order of the story. This should take at least three minutes of students walking around with their picture and sentence discussing what happens next in the story. When the students are standing in a line, make any adjustments needed. Each student should then read the page they completed, starting at the beginning.

Additional Activities

Changing the worksheets, cutting out the root word could modify this activity. Students would then have to complete the sentence by adding the correct verb with the right ending. Another way you could change the activity and make it more fun, is to take the illustration away and have the students illustrate the sentence.

Assessment

Students can turn this in to be checked off on the Student Work Checklist.

Lesson length:

One 70 minute period

Materials

- Cloze Worksheets

Reflection

The students did a good job at this exercise. I thought the activity was challenging enough, but highly contextualized.

We did this activity with the Elders present and it was a neat way for the kids to share the story with the elders. It did increase anxiety for the students to have to read to the Elders and some spoke very quiet as a result.

Find Someone Who

Objectives

- Students will be able to discuss activities and life events using past tense endings.
- Students will be able to ask and answer questions about activities and life events using past tense endings.

Task Cycle

Before class, review and print the Find Someone Who worksheets, making sure that the students are familiar with the vocabulary on the worksheet; the challenge should be the past tense endings, not the vocabulary. Make any changes necessary for the worksheets to match the level of speakers in your classroom. I designed the worksheet with my particular students in mind, knowing that one of my students has been to Mexico, and another has family from Chignik.

To prepare students for this activity, read the instructions as a group and read through the questions with the whole group, conducting comprehension checks as you go down the list. Use gestures and visuals to make sure students understand the questions they will be asking. When students understand the questions, they can begin asking each other in Alutiiq, "Agellriaten-qaa mexico-men?", and see who in the class fits the description. Students must get out of their seats for this activity and walk around and talk to people in the target language. This activity turns into a sort of race to find the people that fit the description first. Make sure they know that only one person can go on each line and that they can only write a person's name down once. Watch for students that are not speaking, but handing their paper to someone to write their name, or using another strategy to avoid speaking. I try to partner with these students and go with them to people, providing support and assistance so that they can participate.

Write a class list on the board for each question. Ask the

Lesson length:

One 45 minute period

Materials

- Find Someone Who Worksheets
- Whiteboard and markers
- Co-construction Phase Assessment

Reflection

My co-teacher implemented this activity while I was out of town. He had difficulties with this lesson because some of the students were ahead and some were too behind to be able to make sense of the activity. Because of the gap, he had to deal with behavioral issues. The teacher can note which students are doing well and who is having trouble. Then special attention and pointed practice can be had with the students who struggle.

To improve this activity, I would incorporate the vocabulary and characters from the story.

questions in Alutiiq, saying "Kinkut agellriit Mexico-men?" (Who went to Mexico?). This will be a different past tense ending than they used in the activity, but it is part of the story and the objectives.

Co-construction Phase Assessments

Reserve 10 minutes at the end of class to have students complete the phase assessments for the co-construction phase.

Assessment

Students can turn this in to be checked off on the Student Work Checklist.

Extension Phase

Goals:

In the Extension phase, students demonstrate their learning through practice and creation. This is where students push their understanding of the grammar to use it in new ways, in new forms, and in other contexts.

Comprehension Exam & Podcast

Objectives

- Students will be able to assess the effectiveness of the phases.
- Students will be able to retell parts of the story;
- Students will be able to create a podcast on an iPad that incorporates the illustrations, their own voice, and the traditional story.
- Students will be able to demonstrate understanding of traditional Alutiiq storytelling and its relation to values and education;
- Students will be able to demonstrate comprehension of target language at sentence and paragraph length when reading and listening.

Comprehension Exams

Introduce the podcast assignment and comprehension exams and have students get to work on the podcasts while you pull students out one by one for comprehension exams.

Comprehension Exams

The instructor will give a comprehension exam to make sure that students understand the story and the important language pieces from the story. Before you start, review the script and decide in what order students will be interviewed. Choose a quiet secluded spot for the exam so there are few distractions for the student. Place the story illustrations face up on the table and call in a student.

When students arrive in the room, describe the test process. "I will start by saying eight vocabulary words in Alutiiq, and you need to identify where the object or verb is in the pictures. Next I will say a short part of the story in Alutiiq and you tell me which scene in the story I narrated. Then, you will tell me the story in English and we will talk about the lessons that this story teaches." Keep the checklist in front of you to mark off as

Lesson length:

Two 70 minute periods (each oral exam will take 8-16 minutes, and students need in class work time to finish the podcasts)

Materials

- Printed illustrations (not in order)
- Quiet, secluded testing location
- Recorder (audio or video)
- Comprehension Exam Checklist
- Illustrations loaded on iPads
- iPads with Adobe Voice
- Edmodo logins
- Story retell podcast assignment sheet
- Retell podcast rubric

Reflection

Podcast: I think many students used the written text of the story as a guide more than collaborating with students because I heard some memorized language in the podcasts and exams. In the future I might rather have them pair up and tell them to work with their partners to figure out what to say, make notes from that and practice with the partner. That would encourage them to work together more.

Another idea is to change the story to the present day, but still tell the story in past tense and recreate the

the student progresses through the assessment.

When the student is ready to start, say the vocabulary words one at a time, repeating as necessary. Make sure to give plenty of time for the student to select their choice.

After the vocabulary section, show students the correct responses to any they got incorrect, and move to the next section. Read or say the story section in Alutiiq, corresponding to the picture you want them to select. Offer to repeat the narration if needed.

After this section, ask the student to tell you the story from start to finish in English. Make sure at this point that the pictures are in the correct order. As the student tells the story, watch for the items on the checklist and if something is skipped over, ask a clarifying question in English. These might include, "Did the young man hurt the bird or just swat her away?" "Who did the woman/bird fall in love with?" "Where did the woman come from?"

At the end of their story retell, fill in any gaps or inaccuracies they had by telling them the real story. You can start where they strayed from the story, or tell the whole thing depending on the student's level of understanding.

When you are confident that the student understands the events in the story, ask them "What values were taught in the story?" Or "What lessons did the story teach?" Take note of what they say in this section. Their answers can be used to facilitate discussion in the Values Discussion.

Podcasts

Preload the illustrations on the iPads before class. Print and handout the Story Retell Podcast Assignment and read the expectations with the students. Also go over the rubric with the student, explaining what it takes to get all of the points possible. Answer any questions about the project. The instructor also needs to determine how to collect the work as it

story to match the change. They could also insert themselves into the story and rewrite a section of the story either with them as an added character or as one of the main characters in the story.

Exam:

I found it helpful to have printed checklists for each student. I ended up writing down notes on each student, especially concerning the lessons learned section. These notes helped me later in the in-class discussion. After administering the assessment, I had one student tell me that she loved the comprehension exam. She said it was fun and wants to do more like that. She was a student that did great on it. Looking at the grades, students either knew all the vocabulary or none, but many who did not know the vocabulary could determine which part of the story I talked about in the second section and most of them knew the really important parts of the story. I learned to do more vocabulary lessons for this unit and start the vocabulary lessons before telling the story. I like that each student left the room confidently knowing the storyline and what they needed to work on.

is completed. I used a class Edmodo site for sharing and turning in digital work. If using Edmodo, make sure to create an assignment on the class website.

The assignment is to retell the story using the illustrations from the story on an iPad. First have them choose a partner and a couple of the photos to narrate. As the pairs practice and help each other through it, they can make notes for themselves, but they should not write a script. Students should be allowed to rehearse this as much as necessary. When they feel ready to record, give them an iPad. I find that the students need a lot of space to complete the process of recording themselves. They are a shy about recording themselves and the microphone in the iPad also picks up other noise.

While students work on this in class, the instructor will be taking students out of the class for comprehension exams one at a time.

When the podcast is complete, students should submit the narrated pictures on Edmodo (or other platform) to the assignment titled Retell Podcast.

Additional Activities

This assessment could be administered in an app on the iPad, online, or in person. Using an app or online, the picture can be posted and the audio played and the student would have to choose which picture is being described. It would be best to use an app that allowed the student to play the recording more than once and to be able to add recordings at the end. This style of test administration might have to be followed up with brief meetings with each student for a more dynamic assessment style.

Values Discussion

Objectives

- Students will be able to demonstrate understanding of traditional Alutiiq storytelling and its relation to Alutiiq values and traditional education.
- Students will discuss the values and lessons expressed in the story.
- Students will evaluate the Extension phase of the PACE Model.

Game

Play a game to get the students loosened up and move them into a new seating arrangement. First, put chairs in a circle big enough to fit everyone facing one another. Do not include a chair for yourself, as you need one less space than the number of people playing the game. This game can be played in English or Alutiiq, depending on the fluency and confidence of the learners. Instruct everyone to stand up then introduce the game.

To play the game, the first person steps into the middle of the circle and says a something true about themselves (i.e. I am wearing jeans). If the statement is true for any other players, they have to leave their spot and take the place of someone else who moved. The person from the middle should also find a place to stand. The last person to find a new spot will be the next person to say something about themselves in the middle. There should be one less chair or spot to stand in the circle than there are players so that there is always someone without a spot to stand, this person has to be 'it'. The game goes on until you decide it is done. A good time to quit the game is when the students who normally sit together are no longer standing near one another. To stop the game, tell them to sit down in the seats they are at.

Values Discussion

Lesson length:

70 minute class period

Materials

- Completed Comprehension exams with values notes
- Previously completed vocabulary self-assessments
- Red and other colored pens

More Resources

- Values Poster
- Notes taken during the comprehension exam

Reflection

The point of the icebreaker is to get them moving a little before sitting for an hour, but also to get them to sit by different students than they are used to. I decided to do the icebreaker last minute because I knew there would be more distractions and less participation if everyone were sitting by their friends.

We did play the icebreaker in English, but I realized during the game that we could play it in Alutiiq, so the Co-teacher and I added some Alutiiq sentences.

I was really proud of the students during the discussion activity. They brought up lots of values and really good points. Everyone shared something and contributed. I think that teaching through the PACE Model has helped me teach the

To start the discussion, remind the students that they discussed storytelling and Alutiiq values with Elders earlier in the quarter and again in their comprehension exams. Pose a question to the group like, "What did you all learn from the story?" Start going around the circle in order to make sure that everyone shares. Use active listening skills to help facilitate the discussion. As students get bored with a topic or feel like there is nothing more to say about it, pose a new question like, "How did the story teach the values you noticed?" If there is a lesson that was there that they are not talking about, to get them started you could ask, "What about patience or relationships?" If they are particularly quiet, you can refer to the notes taken during the comprehension exams and call on students asking them to share and explain what they said during the comprehension exam.

Students said that the story taught the following values or ideas: be nice to strangers and birds; if you do well to self and others, good will come of it; kindness will get you a long way; be respectful; don't be mean when nice things come your way; if the person is nice enough you can be with them; remove yourself from the problem; looks aren't everything.

This can be a graded task, if you keep track of student responses for grading.

Vocabulary Self-assessment

Use the last 15 minutes of class to have students complete their vocab self-assessments a second time, as a post-test.

pass out the Vocabulary Pre-tests with colored pens. Go over the columns with the students again, reminding them that a check is insufficient in the third and fourth columns. If they think they know what the word means they should write what they know about it. If the students think they can use it in a sentence, they must provide an example sentence in addition to writing what they think the word means in the third column. If the students complete column four they must

values in a contextualized way, where we are not just talking about a concept, but how the concept is taught, and why that is important. I am not arbitrarily bringing it up because I think we need to talk about it either. It is intrinsically part of the unit. It would be huge oversight to leave this part out.

complete column three. When students complete the worksheet have them turn it in. Students need to use a different color pen that the first time so that the student and teacher can see the improvement the student made.

Student progress may be graded. Examine the papers to see progress and any gaps in specific vocabulary students still have.

Additional Activities

I took the time here to explain where the story came from and who wrote it down, giving an introduction to Frank Golder and his possible influences to the story. See Alisha Drabek's research to learn more about the story's origins and get more resources.

Assessment

Check off student participation on Student Work Checklist.

Oral Exam

Objectives

- Student will be able to retell parts of the story with a partner.
- Student will demonstrate their knowledge of the vocabulary and express events of the story in past tense.

Task Cycle

Print out all pictures from the story and choose a nice relaxed setting outside of the classroom where you can facilitate oral exams for each pair of students. You can video or audio record the exams for later grading if desired. My co-teacher and I carefully paired our students with similar ability peers. We matched students that would be comfortable working together and helping each other through the exam, but that would also compliment each other's ability to speak Alutiiq. We informed the students of their pairs when we told the class how the exam would work.

Before beginning any exams we told the class what they would be expected to do in the exams. Tell them the process. Students will choose a couple pictures to narrate with help if needed. Then their partner will take a turn. In choosing who goes first, ask for volunteers then go down the list alphabetically.

To begin the oral exam, ask the students to each select a couple of pictures from the story to narrate. Before starting, tell them that they can help each other, but it is better to try to get it on your own. The objective is to get a sample of what the student knows. You may start with a sentence like "Please tell us everything you can about the picture and the story associated with it." In Alutiiq, you can say, "Qulianguisnga" which means tell me a story. Listen for vocabulary from the story and past tense endings. Ask them questions in Alutiiq to encourage more speaking if they are missing sections or struggling. Encourage them to talk as much as they can and

Lesson length: Between 8 and 18 minutes per pair

Materials

- Printed illustrations (not in order)
- Recorder (audio or video)
- Rubric

Reflection

My co-teacher assessed the students. We decided to do paired assessments so that the students can have a partner to help them and it took less time to assess pairs than individuals. We also decided to videotape the exams so that we could both grade and compare scores. We paired similar levels together. There was an odd number in the class, and one girl who is much more advanced than our second highest performer, so we had her go alone.

One first year student is a very high performer and chose to be assessed alone. She did amazing in the exam, yet she felt that she didn't do well enough. My co-teacher helped her see how well she had done. She gave feedback on the exams, saying that she liked them a lot.

keep going when they slow down or stop. They can choose a more pictures if they cannot talk much about one picture.

Assessment

Students will be graded using a rubric that rates their ability to express the story in the past tense, their intelligibility, and knowledge of the vocabulary from the story.

Project Webpage can be accessed at:

http://letsteachfromstories.weebly.com/